Sight Reading Chords

for Guitar

by Matthew Faunce

Sight Reading Chords for Guitar

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××••••• (strings 4 3 2 1)
×••••× (strings 5 4 3 2)
••••×× (strings 6 5 4 3)
×•×••• (strings 5 3 2 1)
•×•••× (strings 6 4 3 2)
×••×•• (strings 5 4 2 1)
••×••× (strings 6 5 3 2)
×•••×• (strings 5 4 3 1)
•••×•× (strings 6 5 4 2)

V. Seventh Chords Notated in ii^7 - V^7 - I^{ma7} & $ii^{ø7}$ - V^7 - i^7 Cycles

1.1-7 •••• (strings 6 5 4 3, 5 4 3 2, or 4 3 2 1)
2.1-7 •×••• (strings 6 4 3 2 or 5 3 2 1)
3.1-7 ••×•• (strings 6 5 3 2 or 5 4 2 1)
4.1-7 •••×• (strings 6 5 4 2 or 5 4 3 1)

Close Form Triads

Presentation

Each group of three staff-lines* presents the close form triads in six chord cycles: (1) The first staff-line of each group of three lines cycles through the chords in **ascending seconds**, first in the major key (e.g., C major, D minor, E minor, etc.), then in the minor key, (e.g., A minor, B diminished, C major, etc.) (2) The second staff-line in each group is of **ascending fourths**, first in the major key (e.g., C major, F major, B diminished, etc.), then in the minor key, (e.g., A minor, D minor, G major, etc.) (3) The third line in each group of three is, similarly, of **descending thirds**, (e.g., C major, A minor, F major, etc.). Each line is first in the major key then in the relative minor key, corresponding to the key signature marking off each group.

The groups cycle through the standard 15 key signatures.

Presented under the title Close Triads 1 are the lowest close form triads that can fit on the guitar. Presented under the title Close Triads 2 are the next higher inversions of the same chords, etc., up to Close Triads 7.

Suggested Approach

Practice the chords in the order they have been laid out in this book, working your way through all the key signatures. Before you start playing, since it's important to recognize the root of each notated chord at a glance, practice saying, out loud, the root notes of each chord.

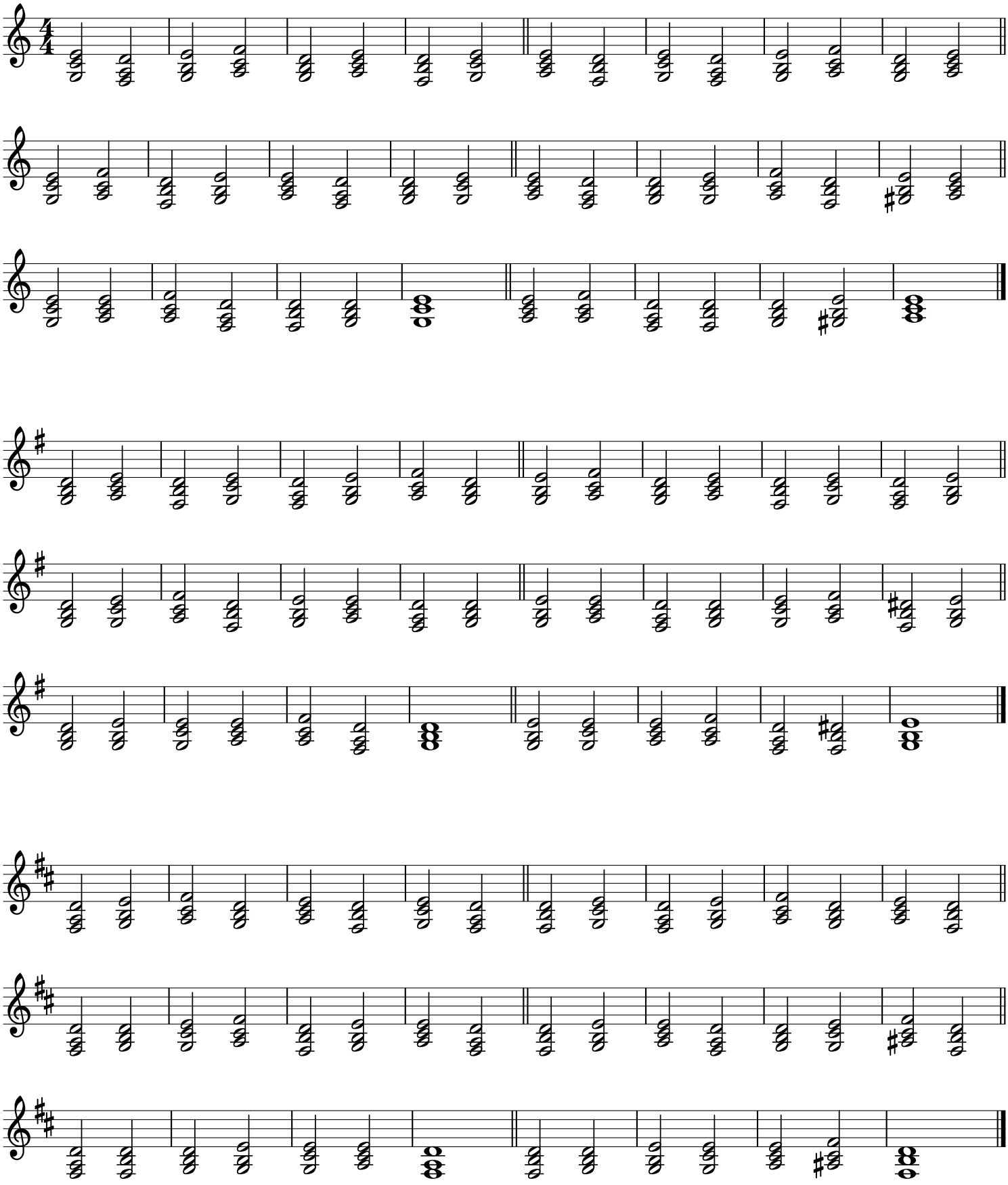
For each chord cycle, (e.g., the ascending seconds in the key of C major), do the following.

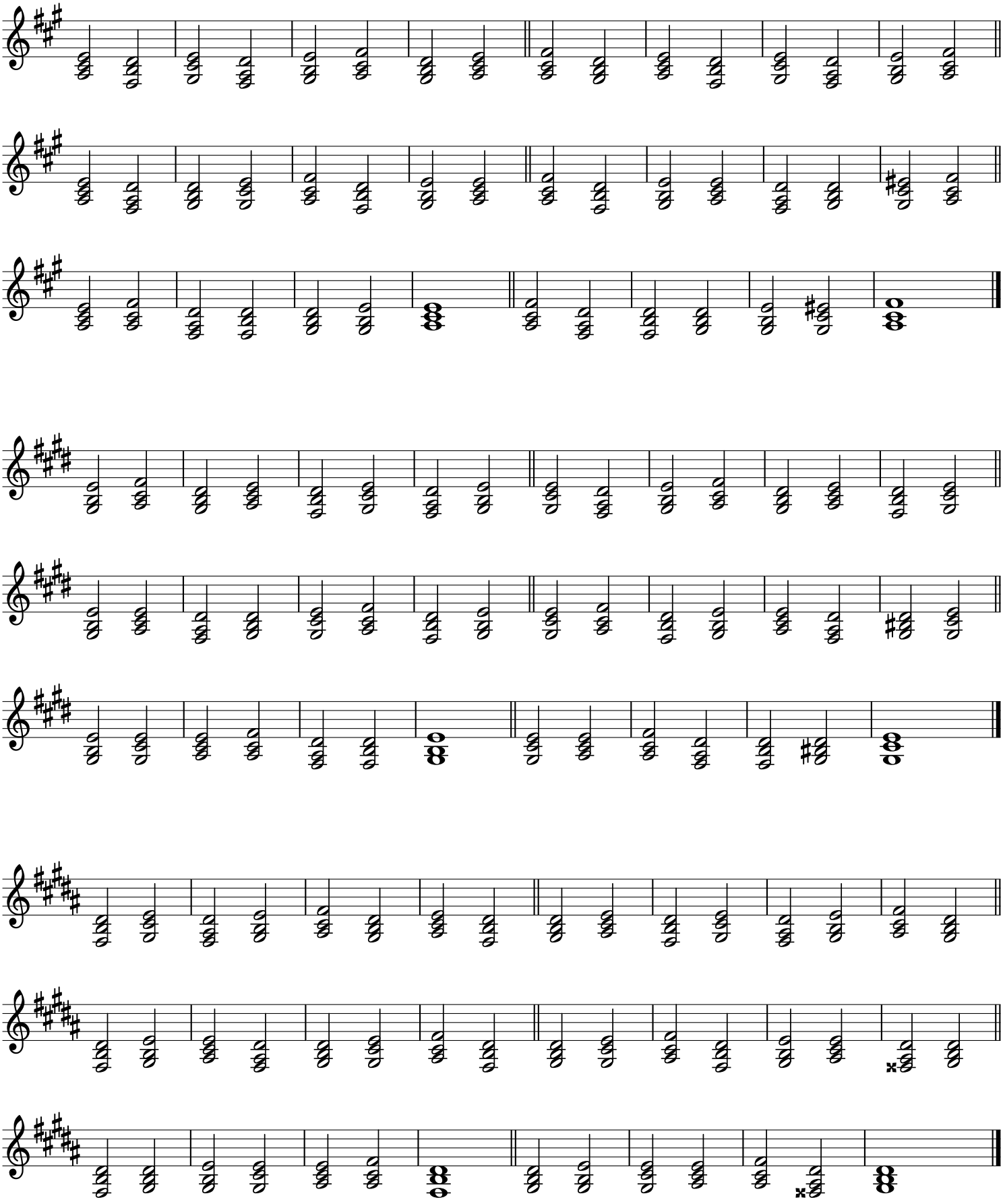
1. Read through the chord cycle.
2. Memorize the shapes and placements, i.e., the configuration on the fretboard, for just the I IV V or i iv v chords you've just read. Then, without reading, practice playing these chords while saying their chord names. Say, e.g., "F Major," "G Major," C Major."
3. Again without reading, practice these I IV V chords while saying their roman numerals.
4. Memorize the shapes and placements for the whole cycle. Without reading, play through the cycle while saying the chord names.
5. Again, without reading, play through the cycle while saying the roman numerals.
6. Read through the chord cycle again.

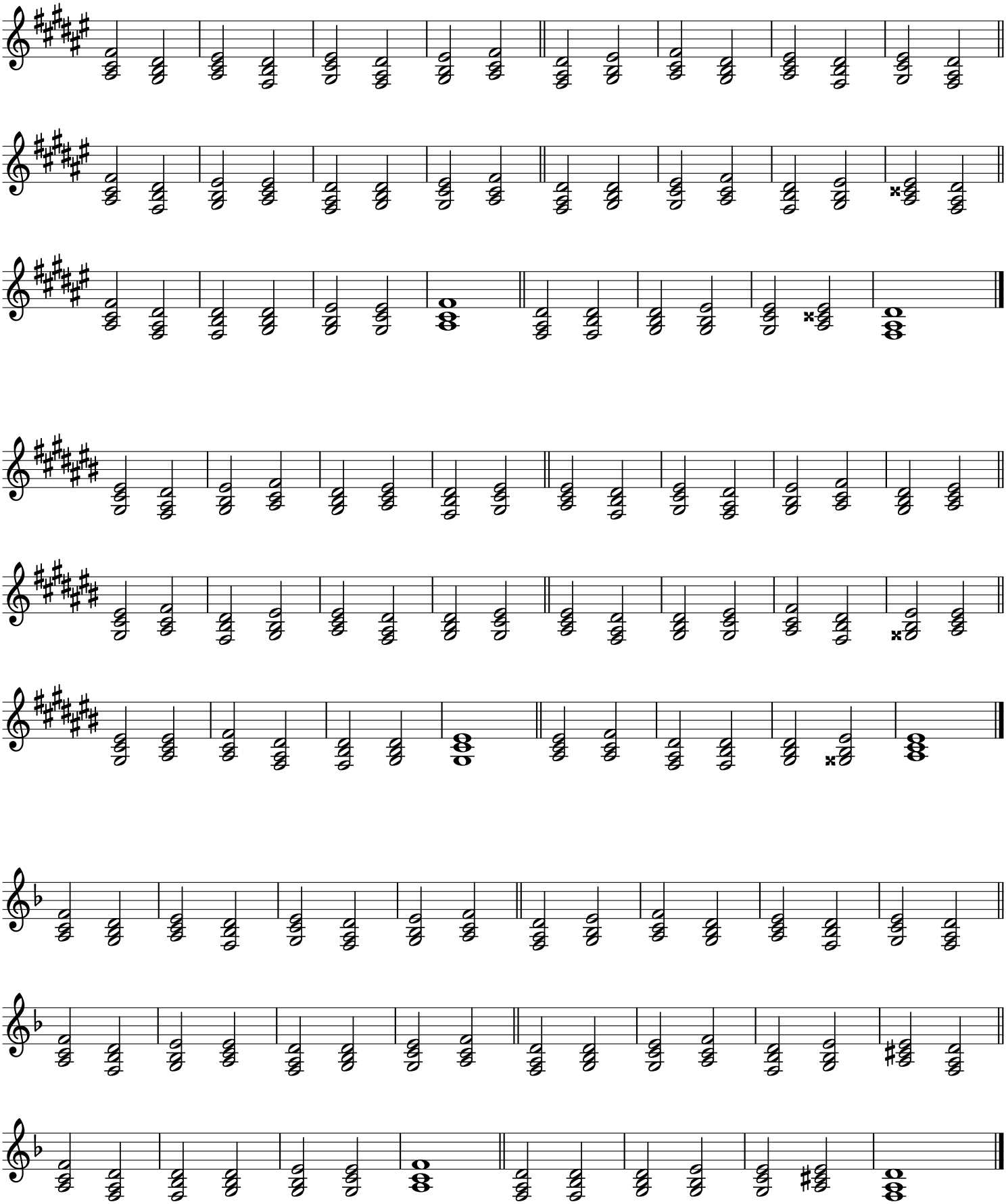
This will help you instantly recognize whether the root of the chord you're reading is sharp, flat, or natural, and it will help you instantly recognize the chord quality and its shape.

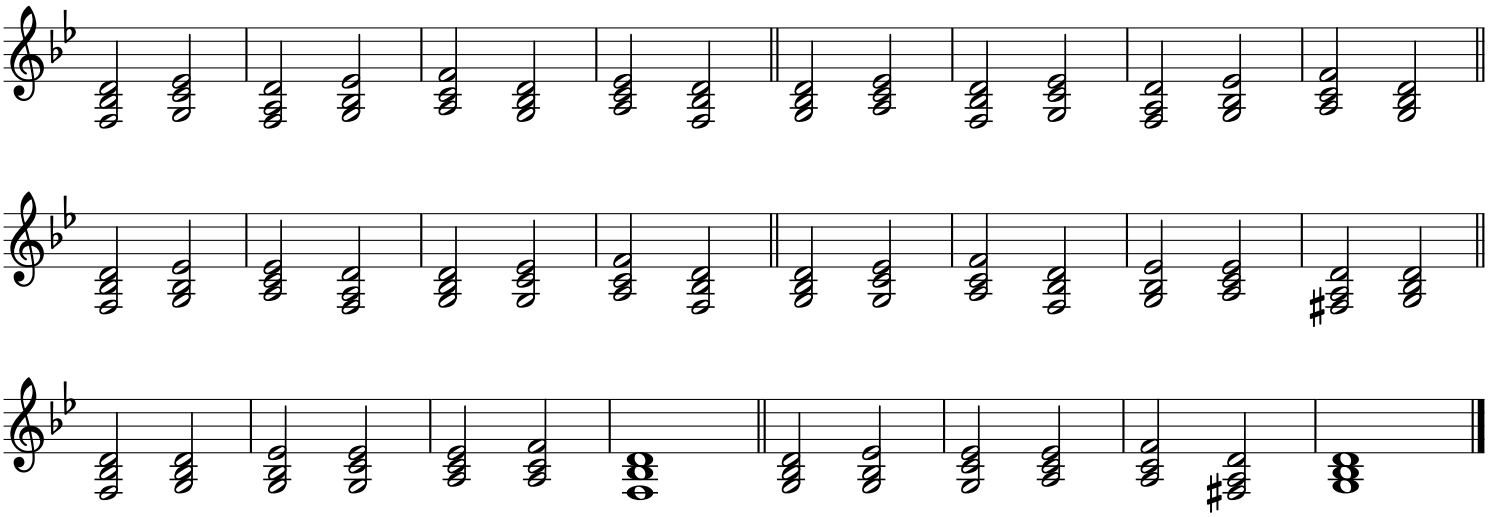
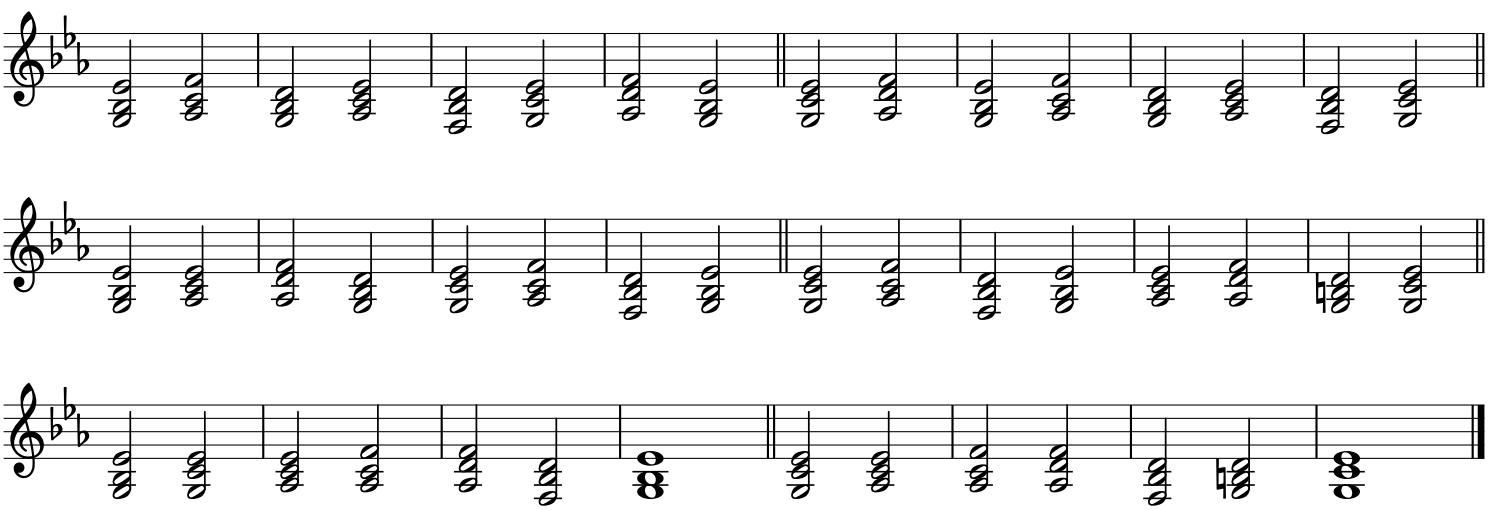
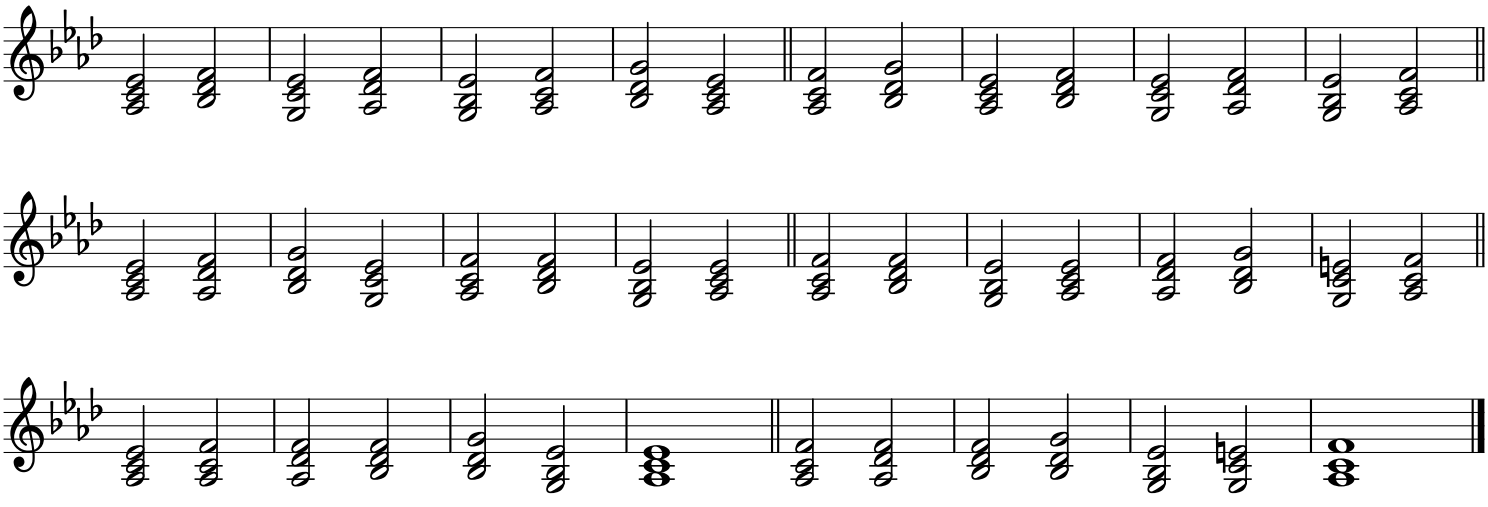
* A staff-line is the staff only from the left of the page to the right, until the line break.

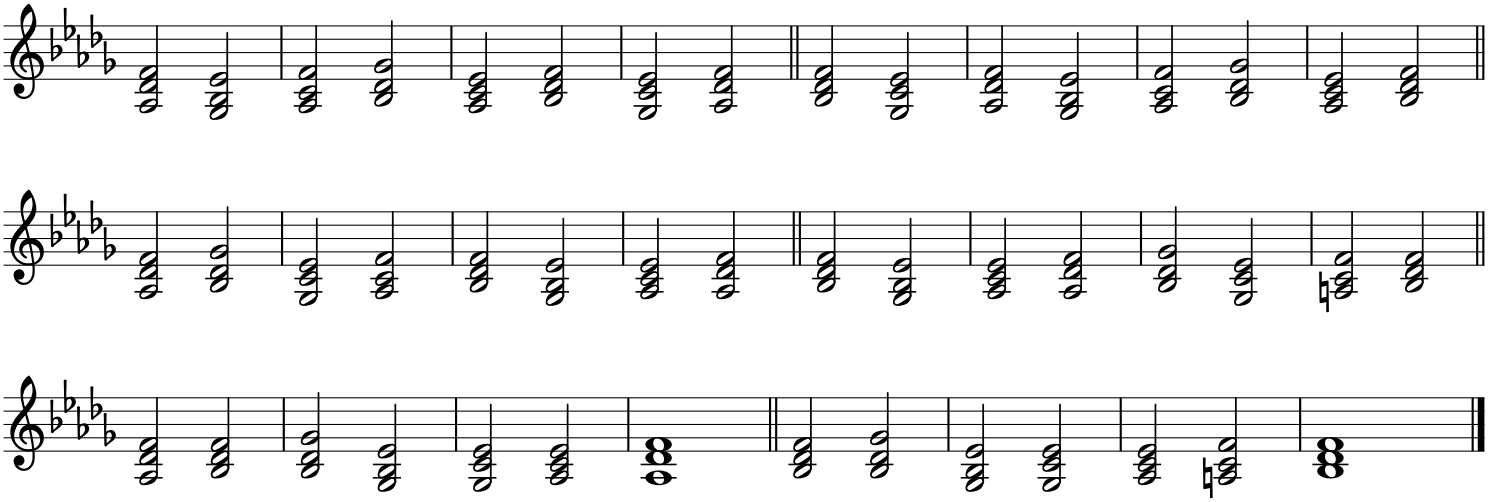
Close Triads 1

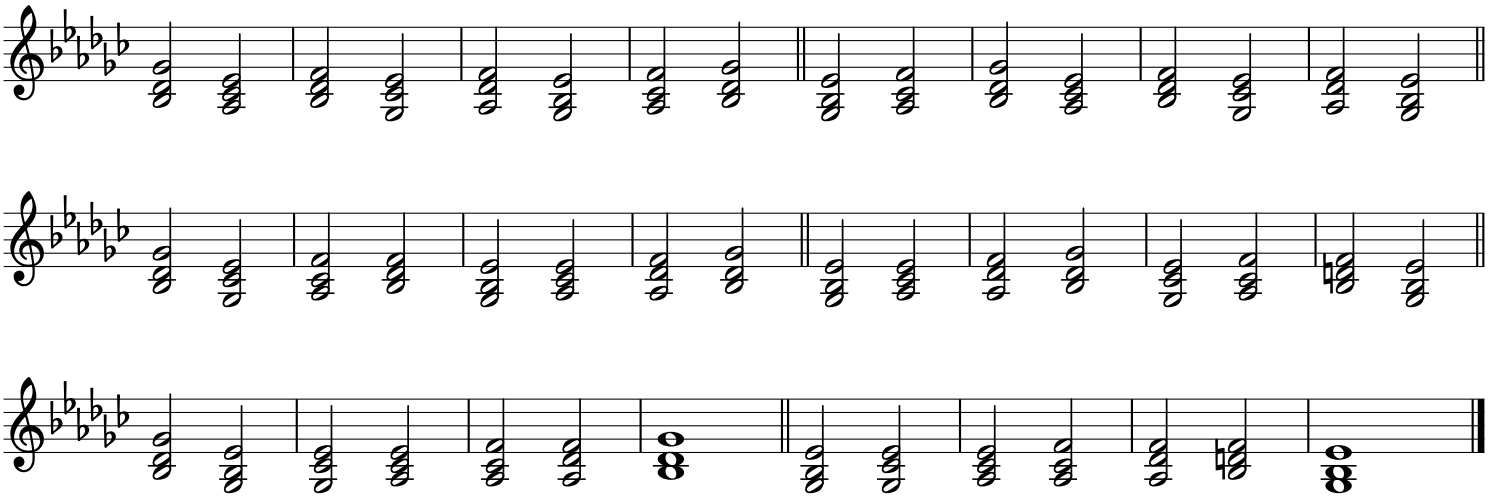


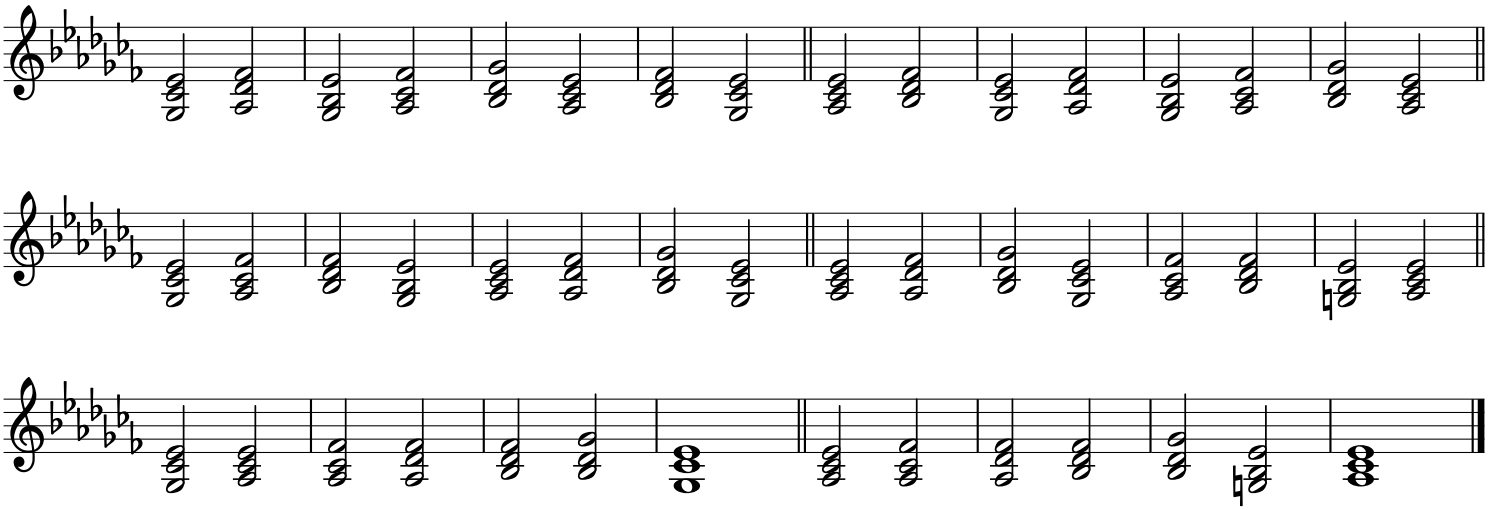










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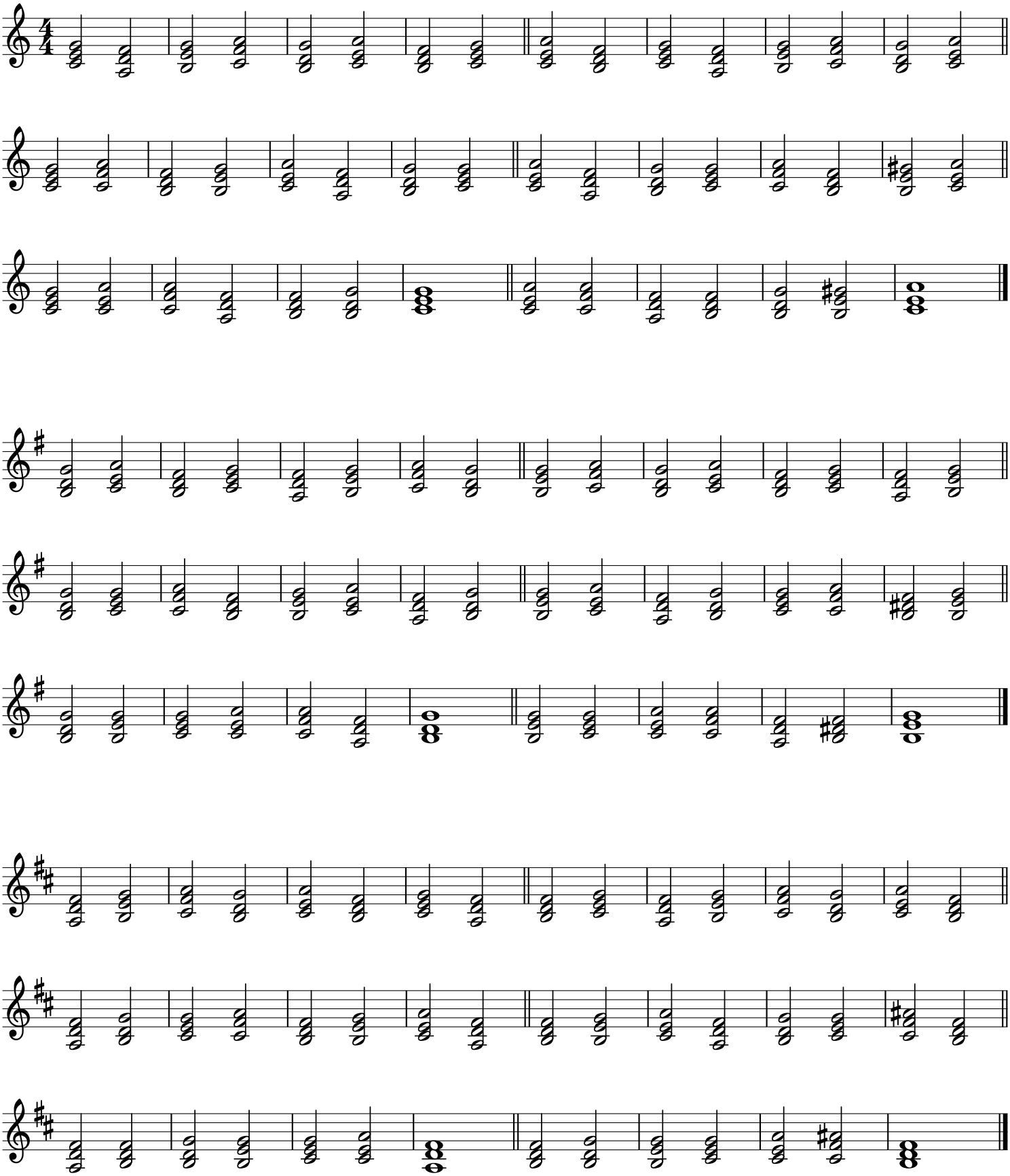

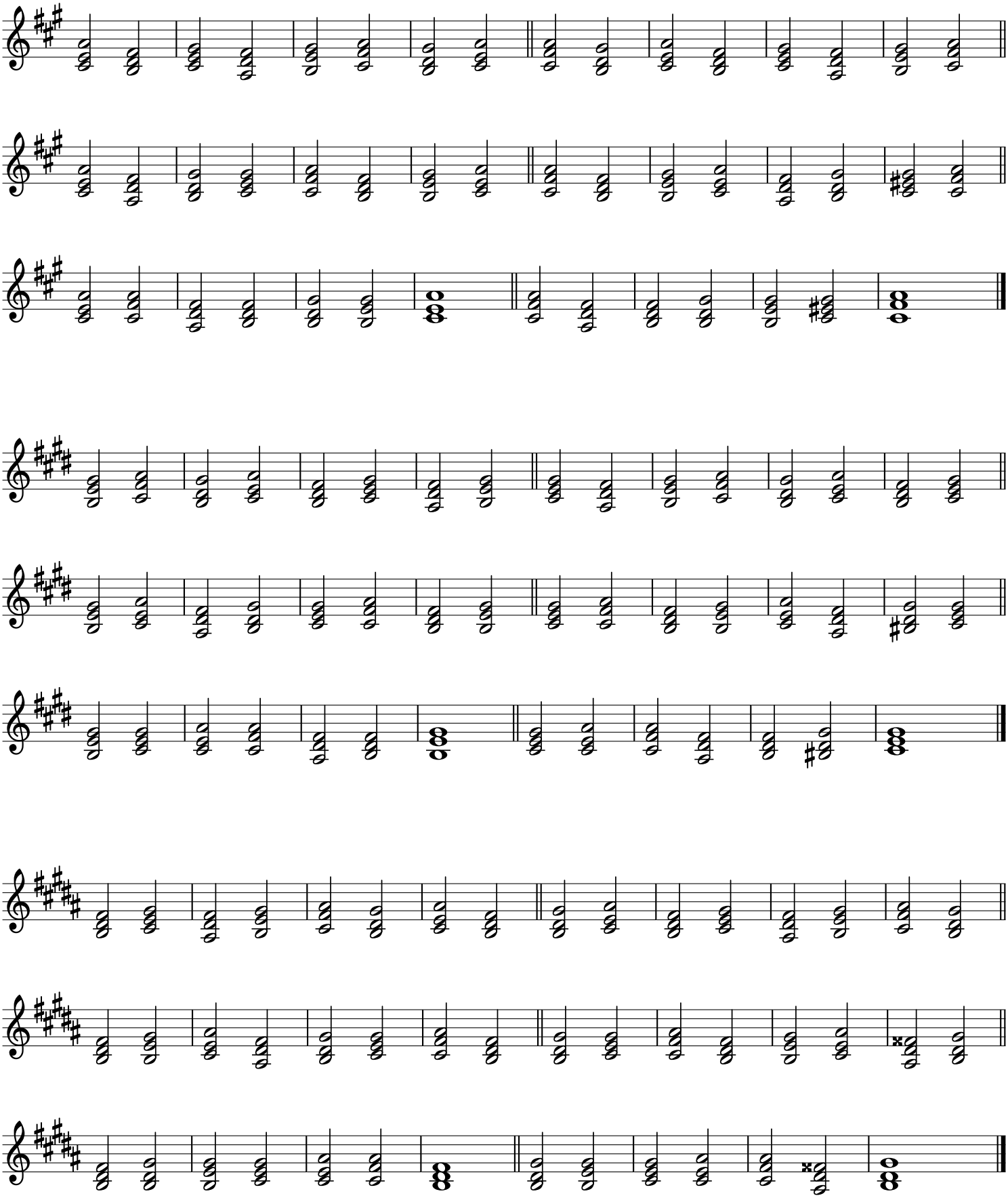

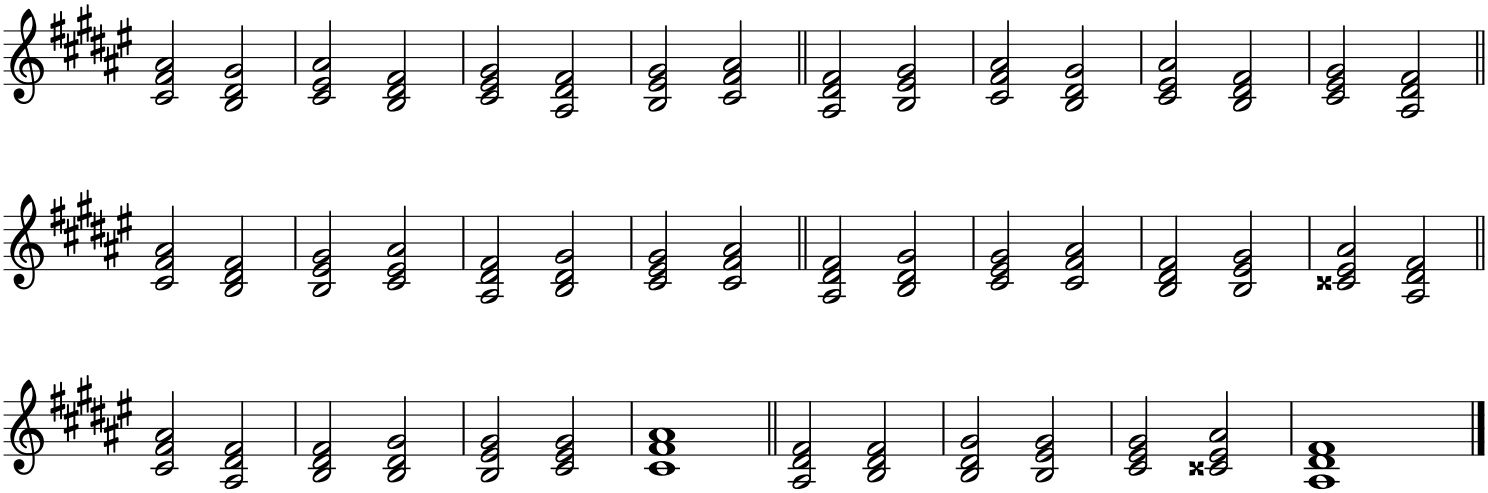

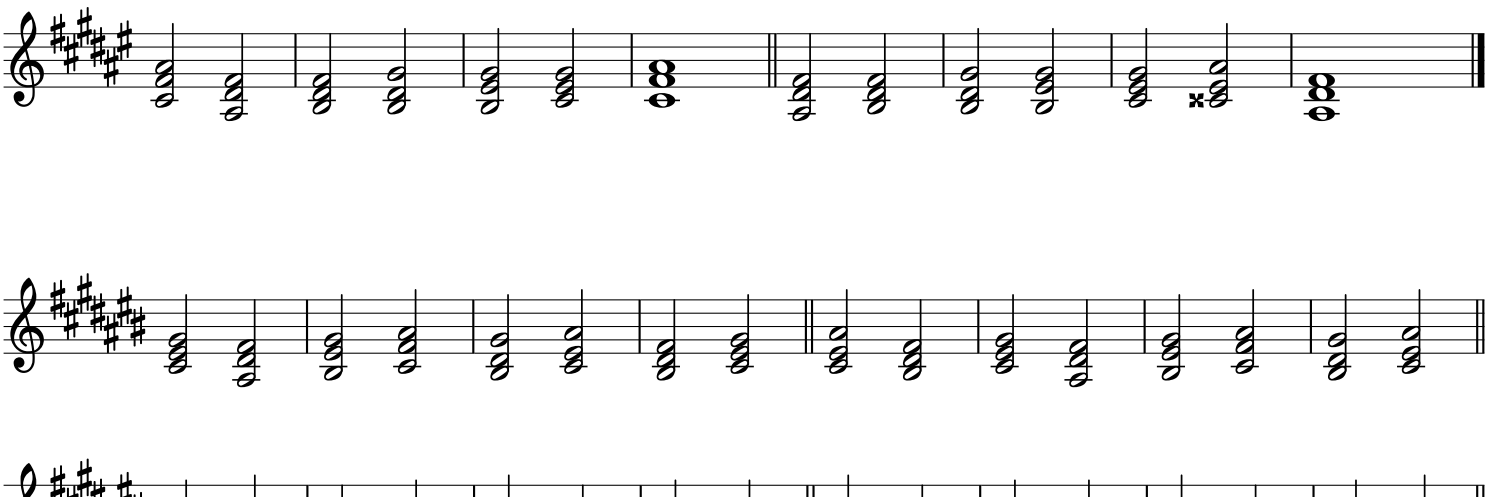
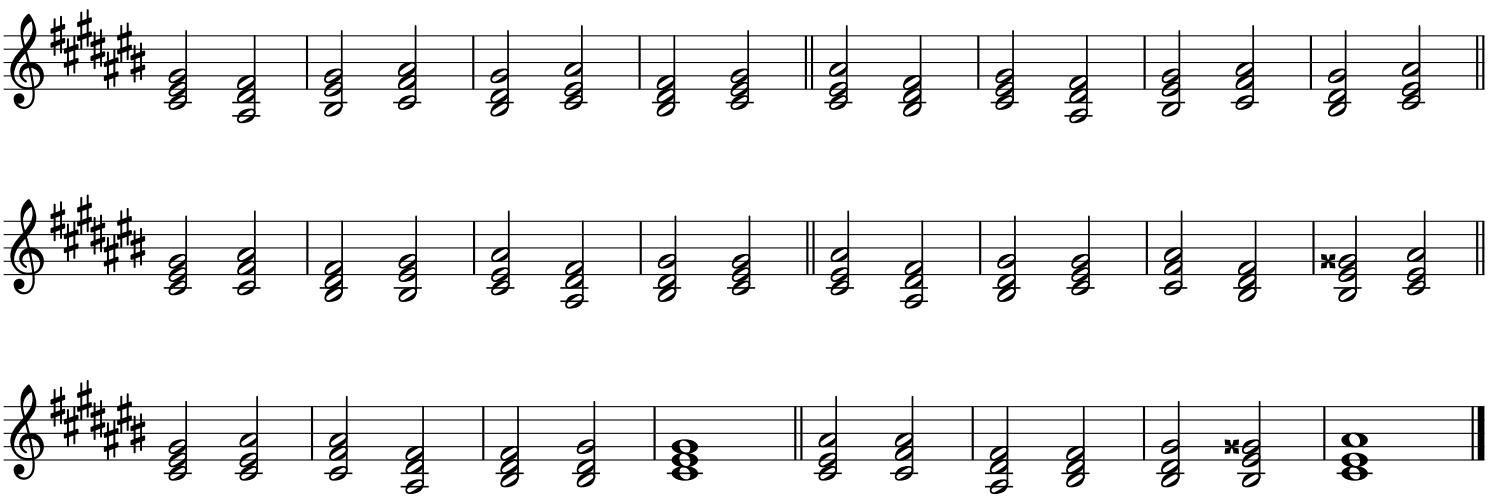

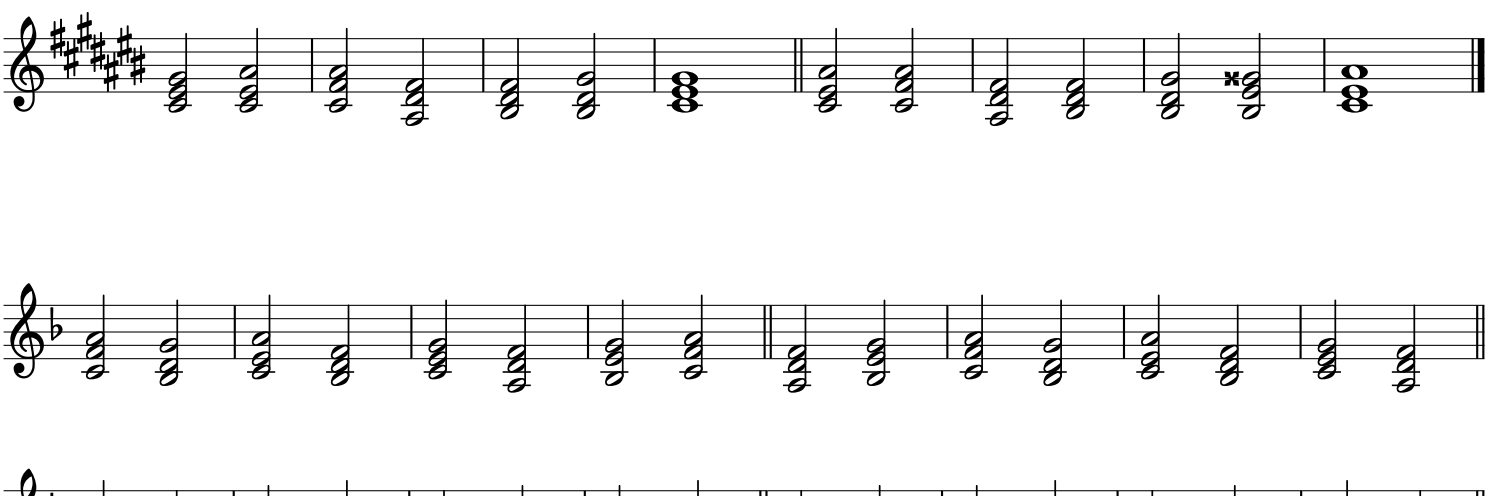
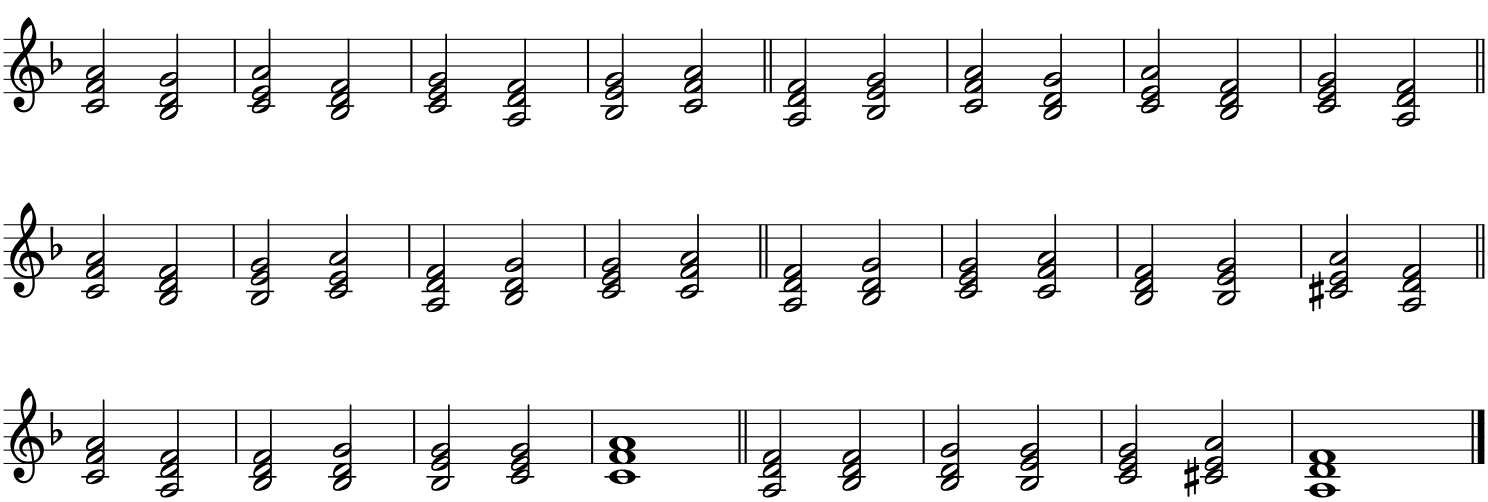

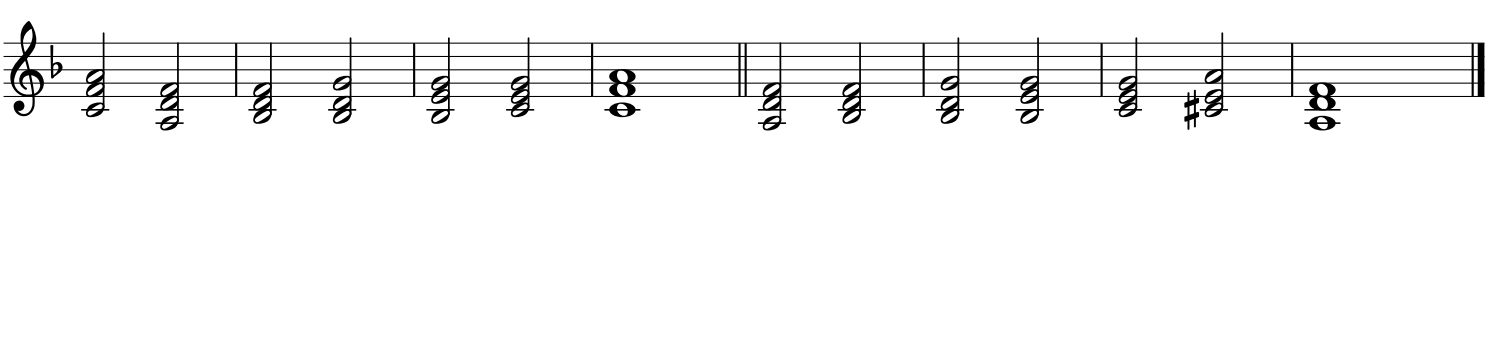

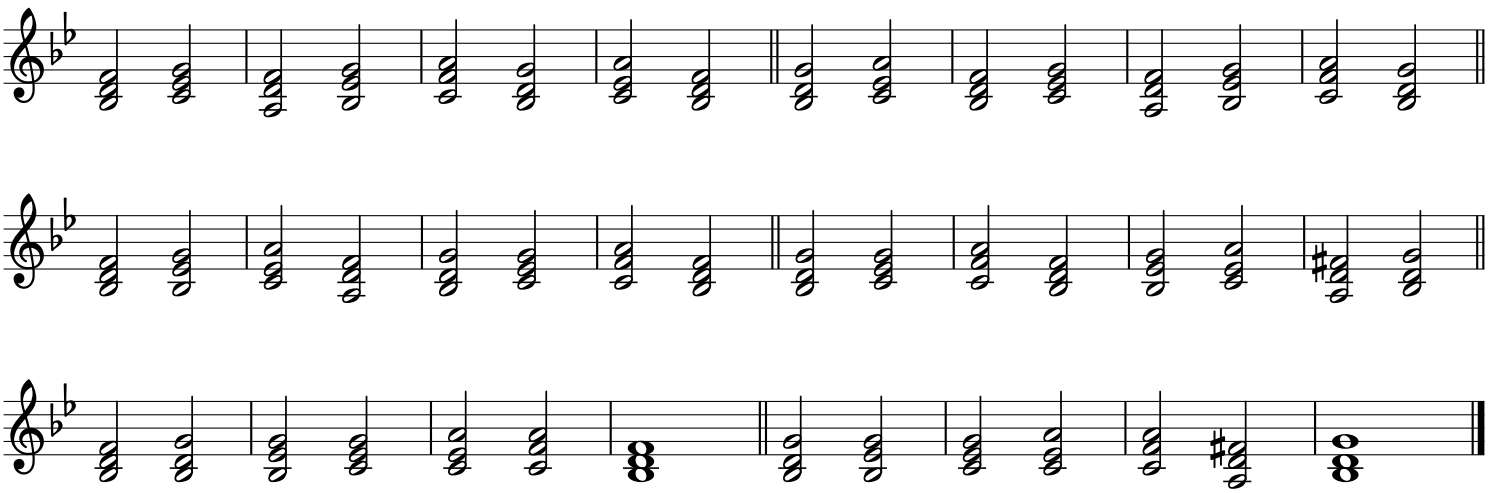

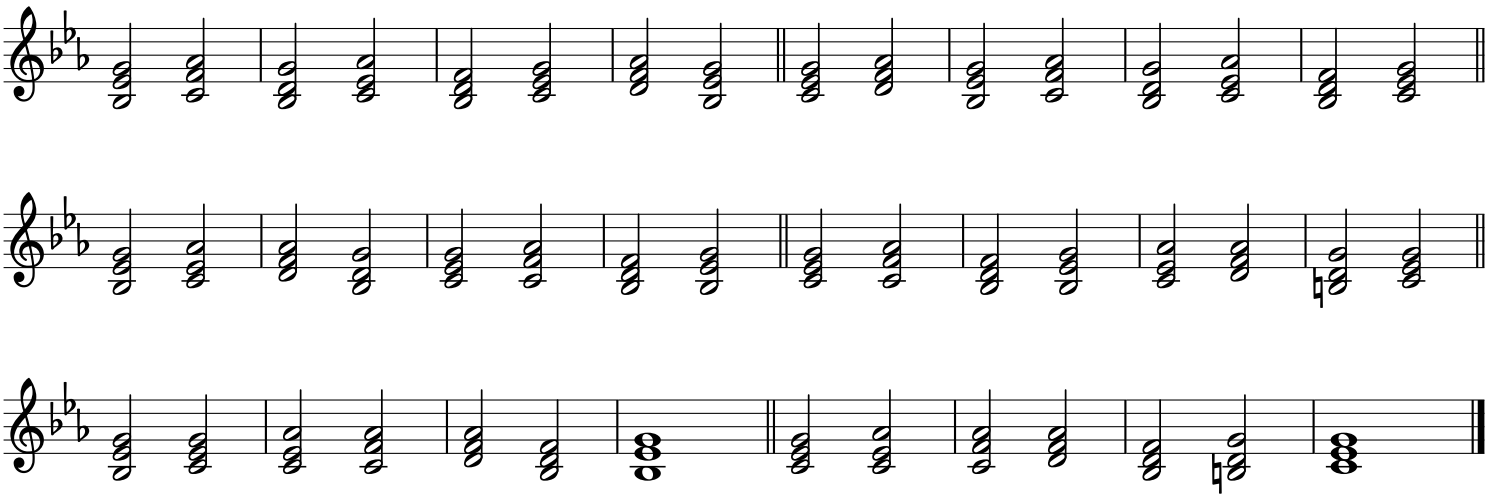

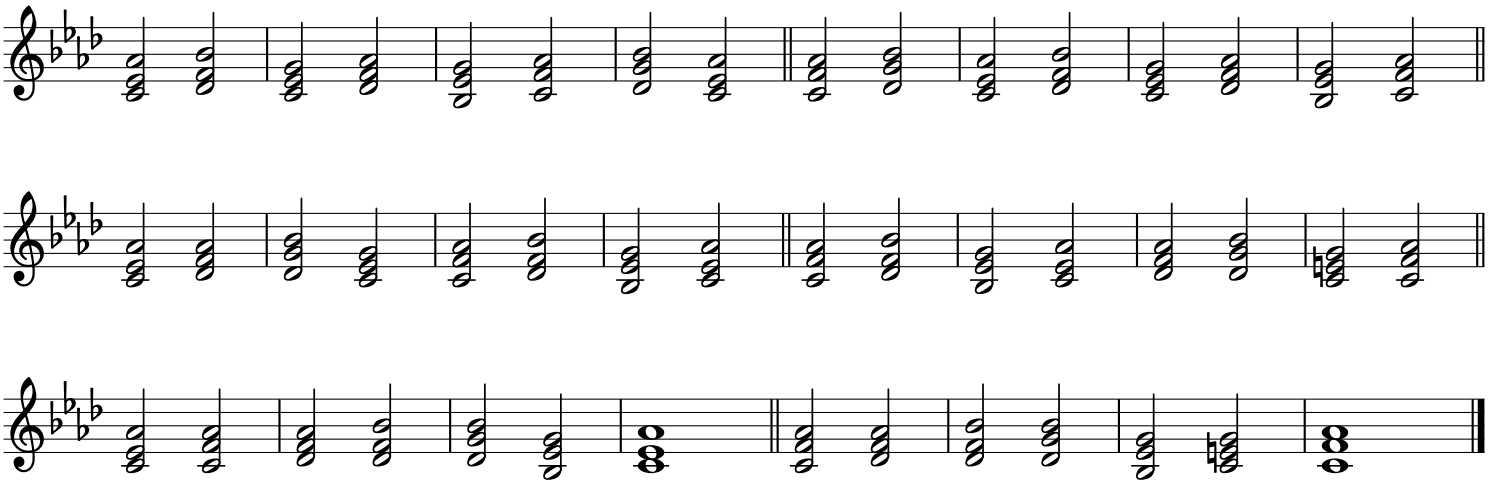

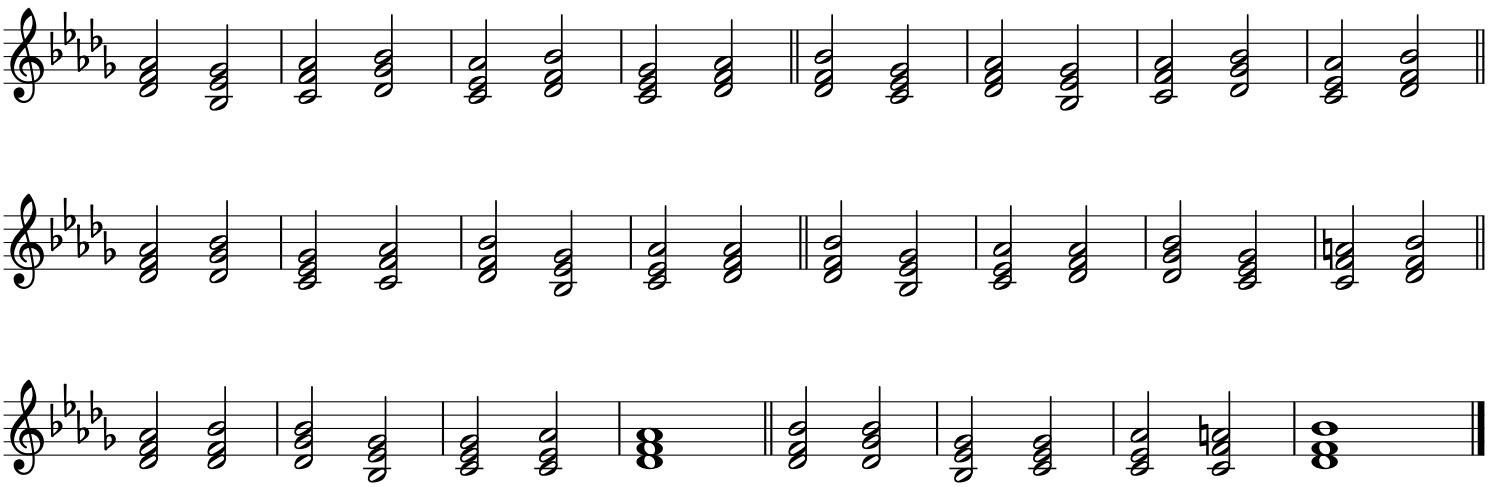

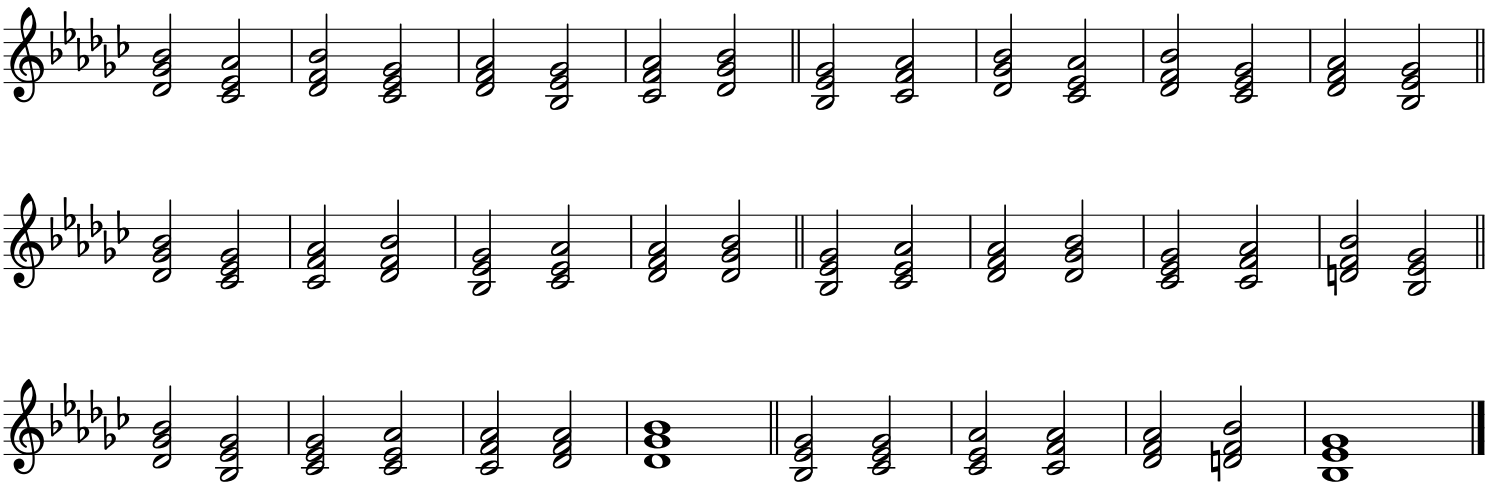

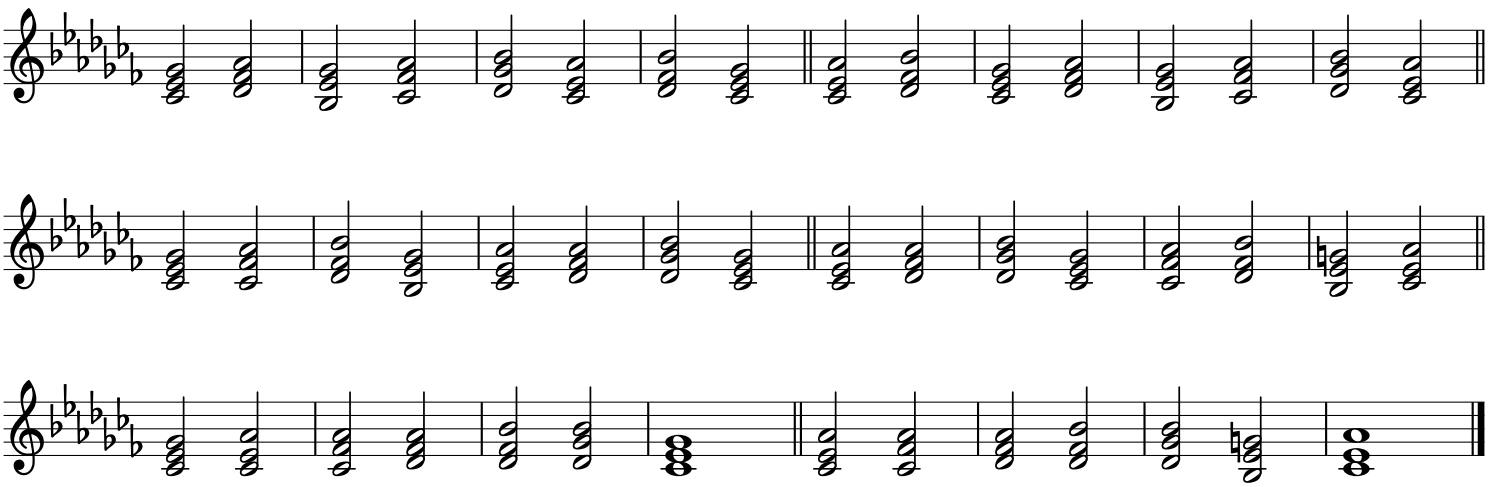

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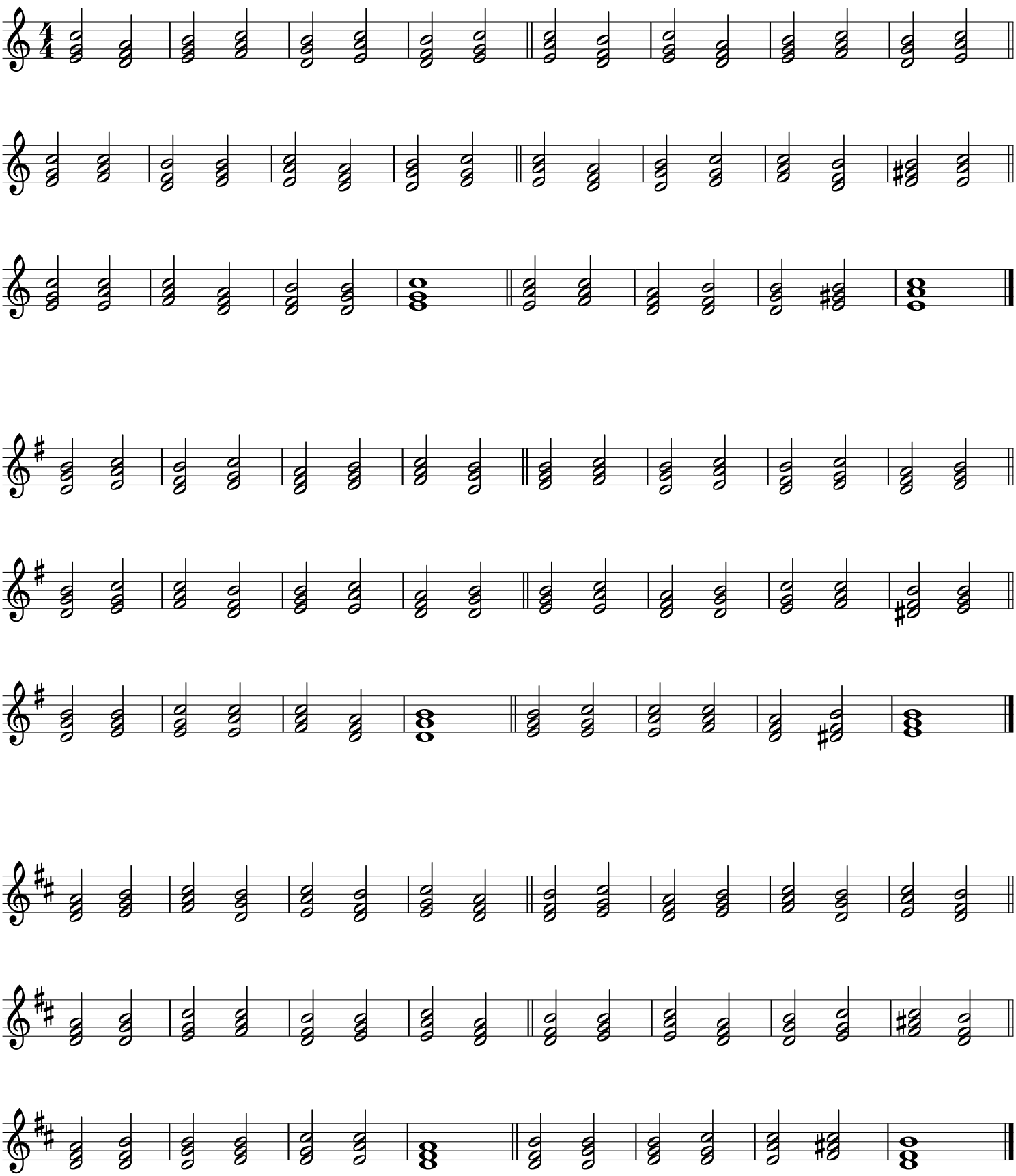
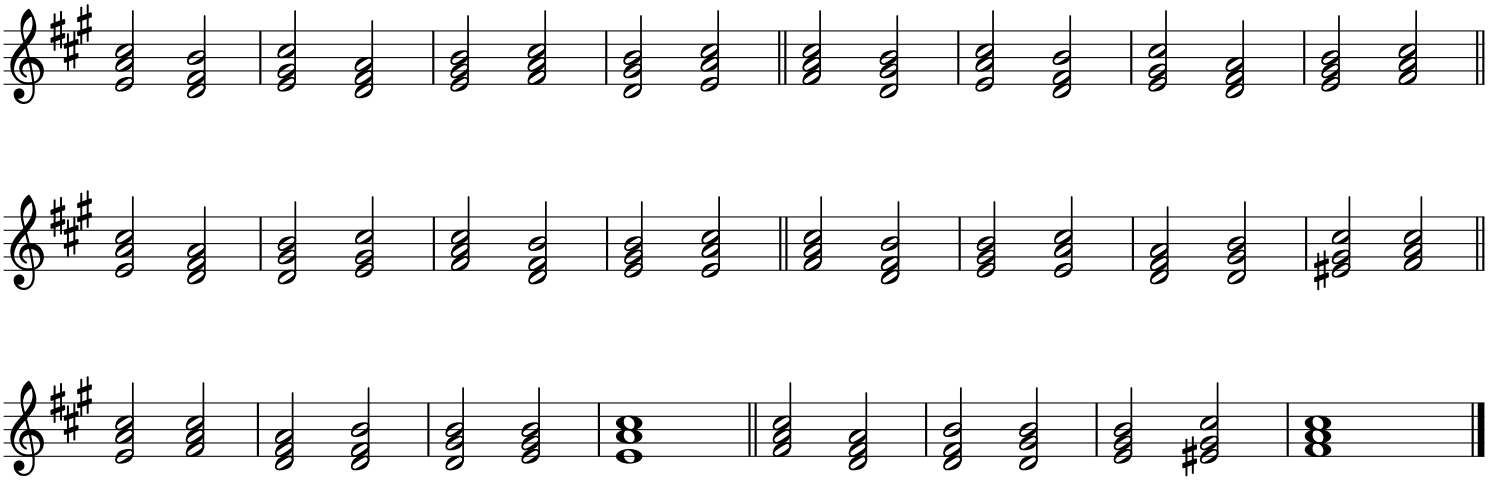
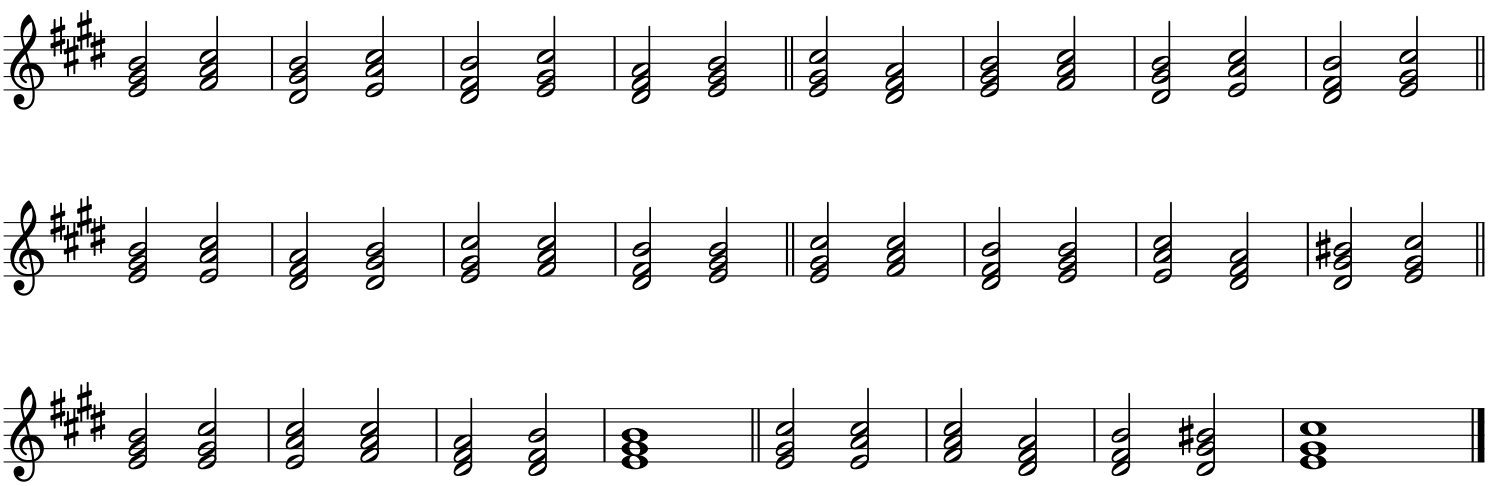
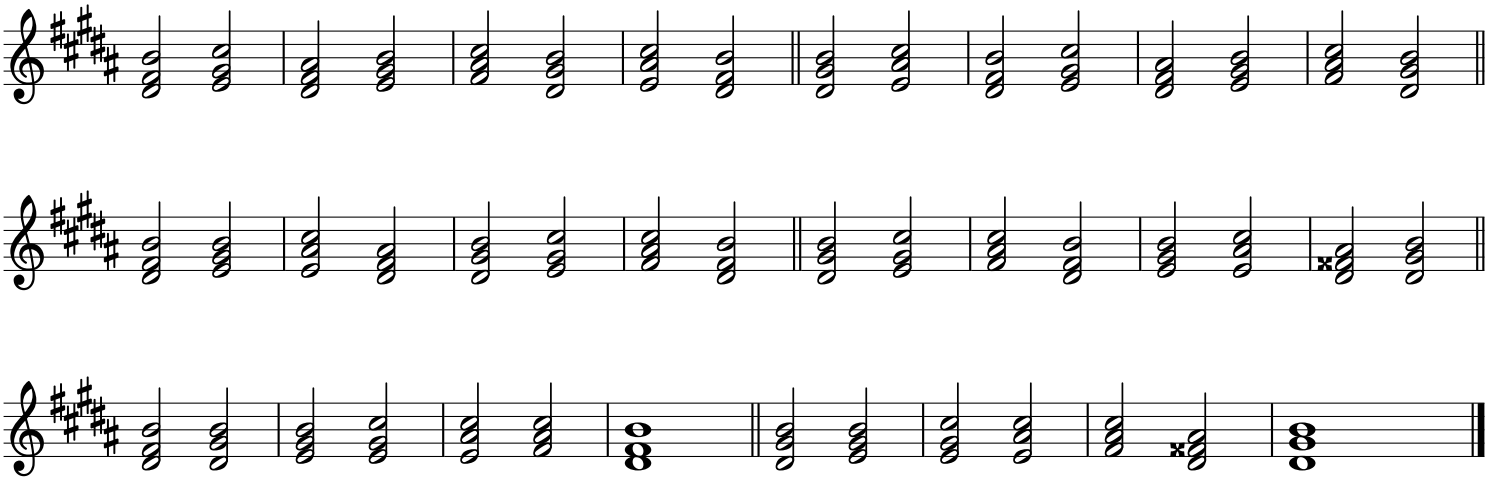
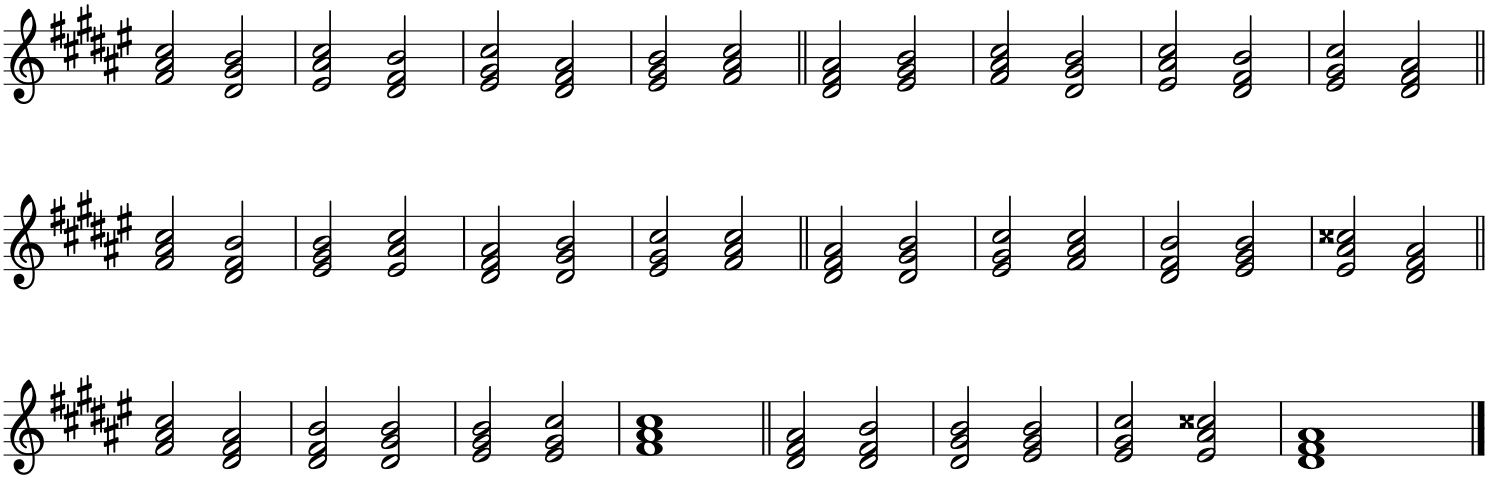
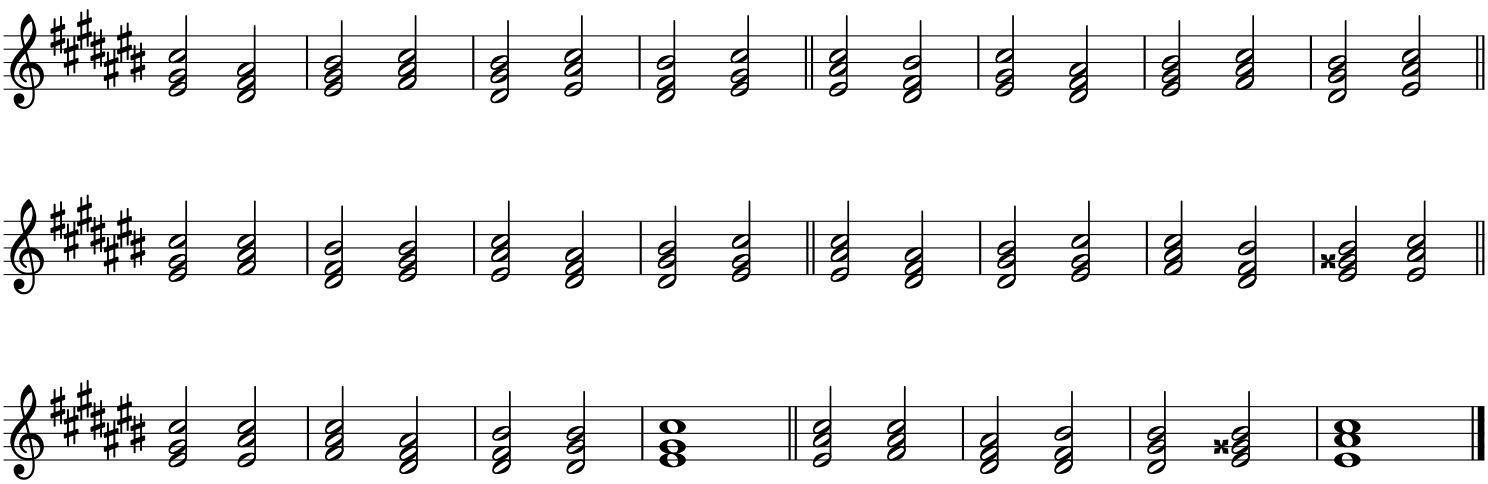


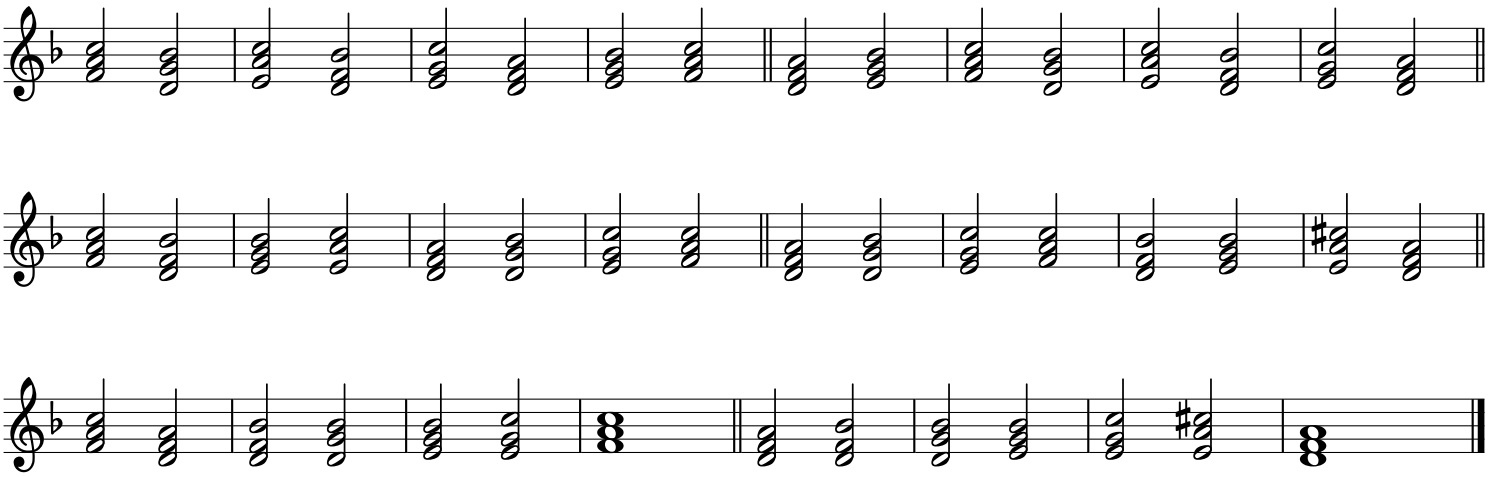


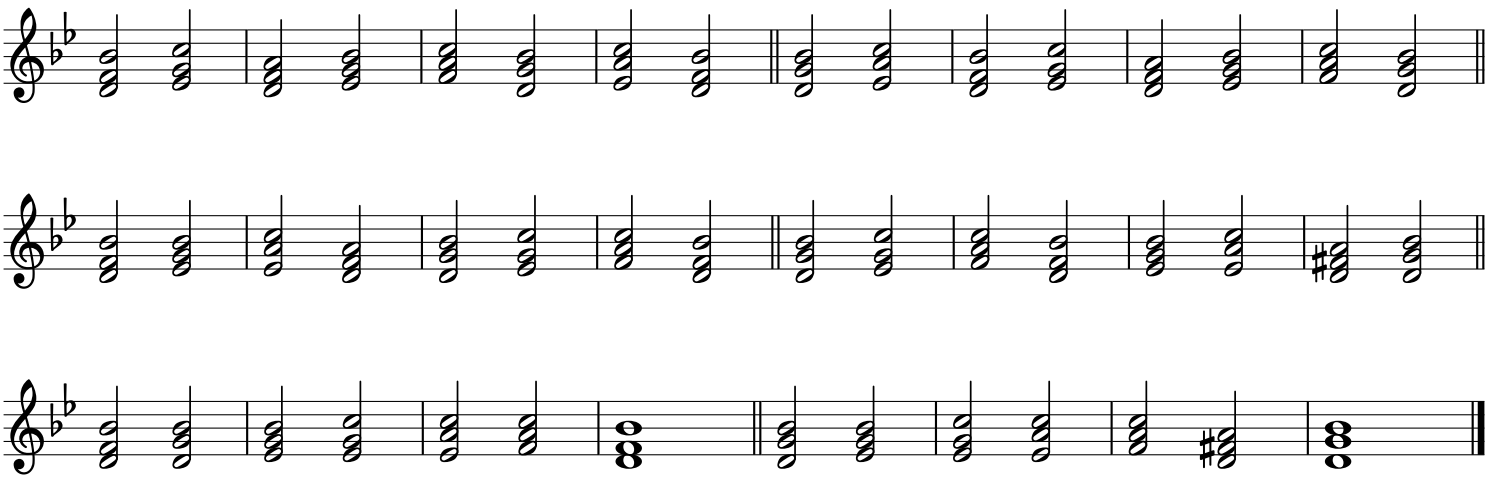


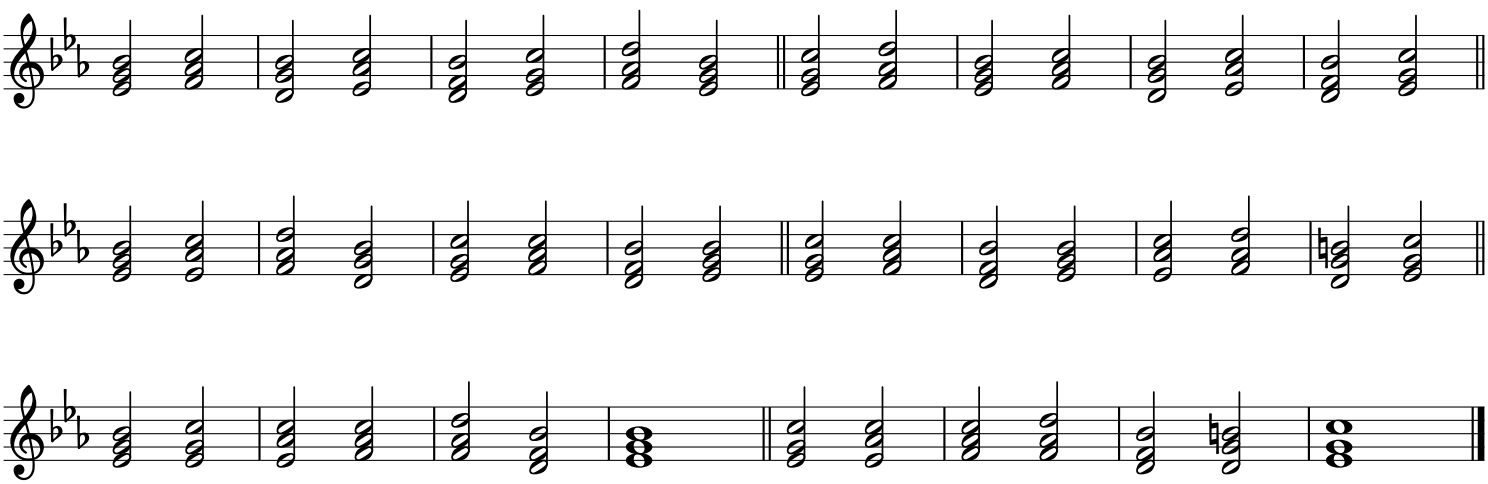


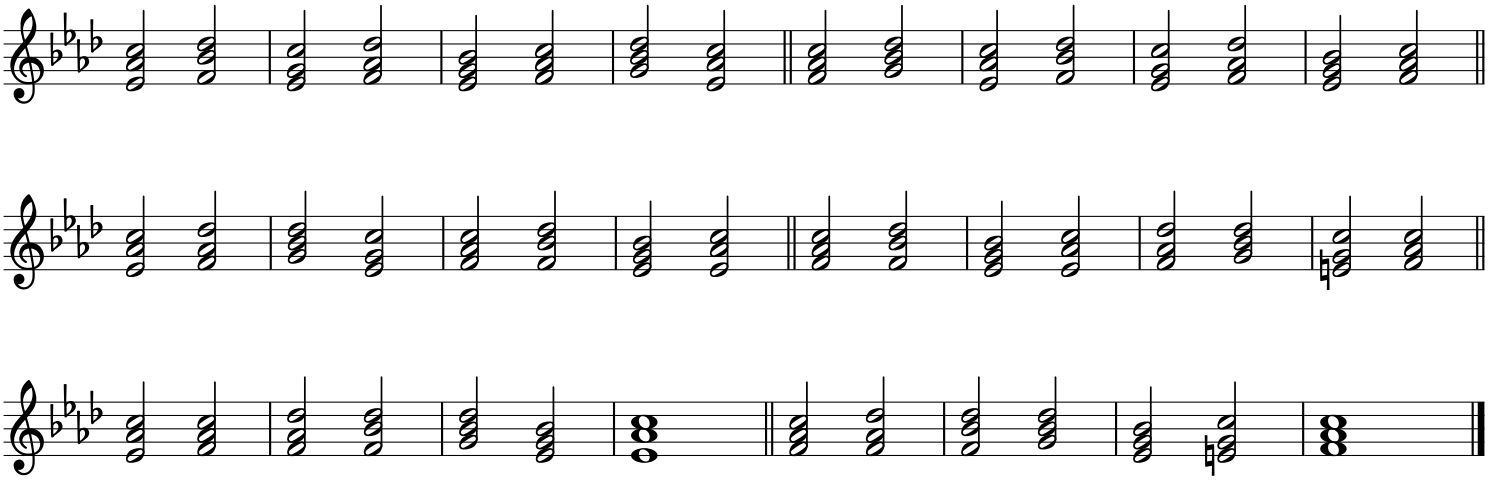


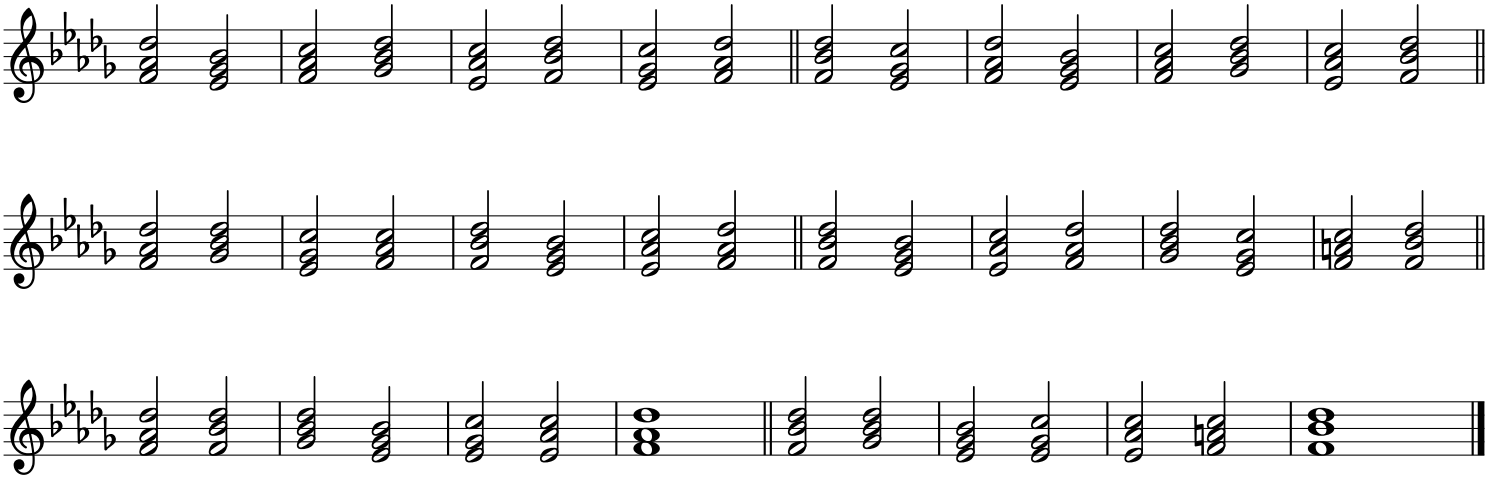


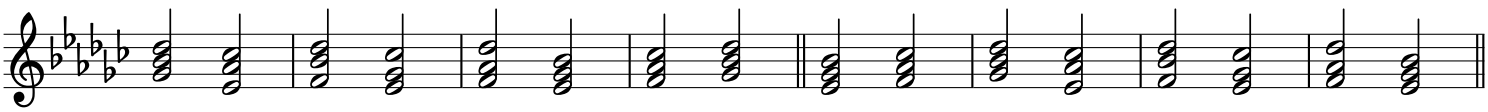


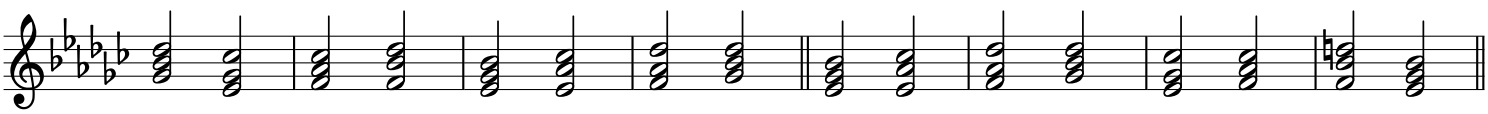


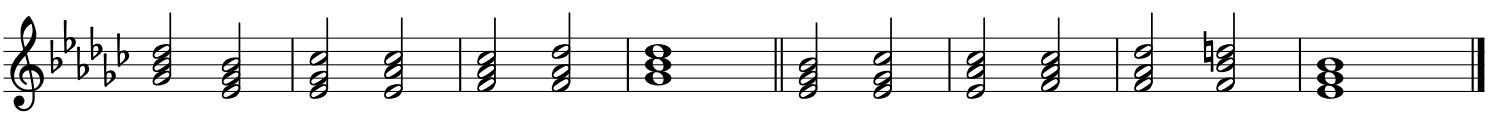


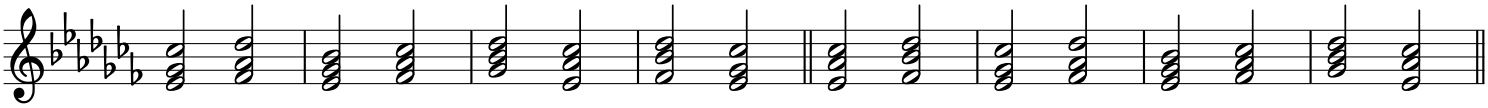


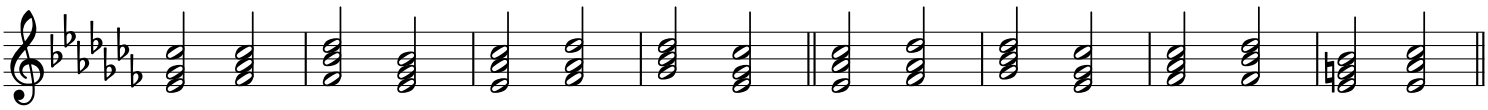




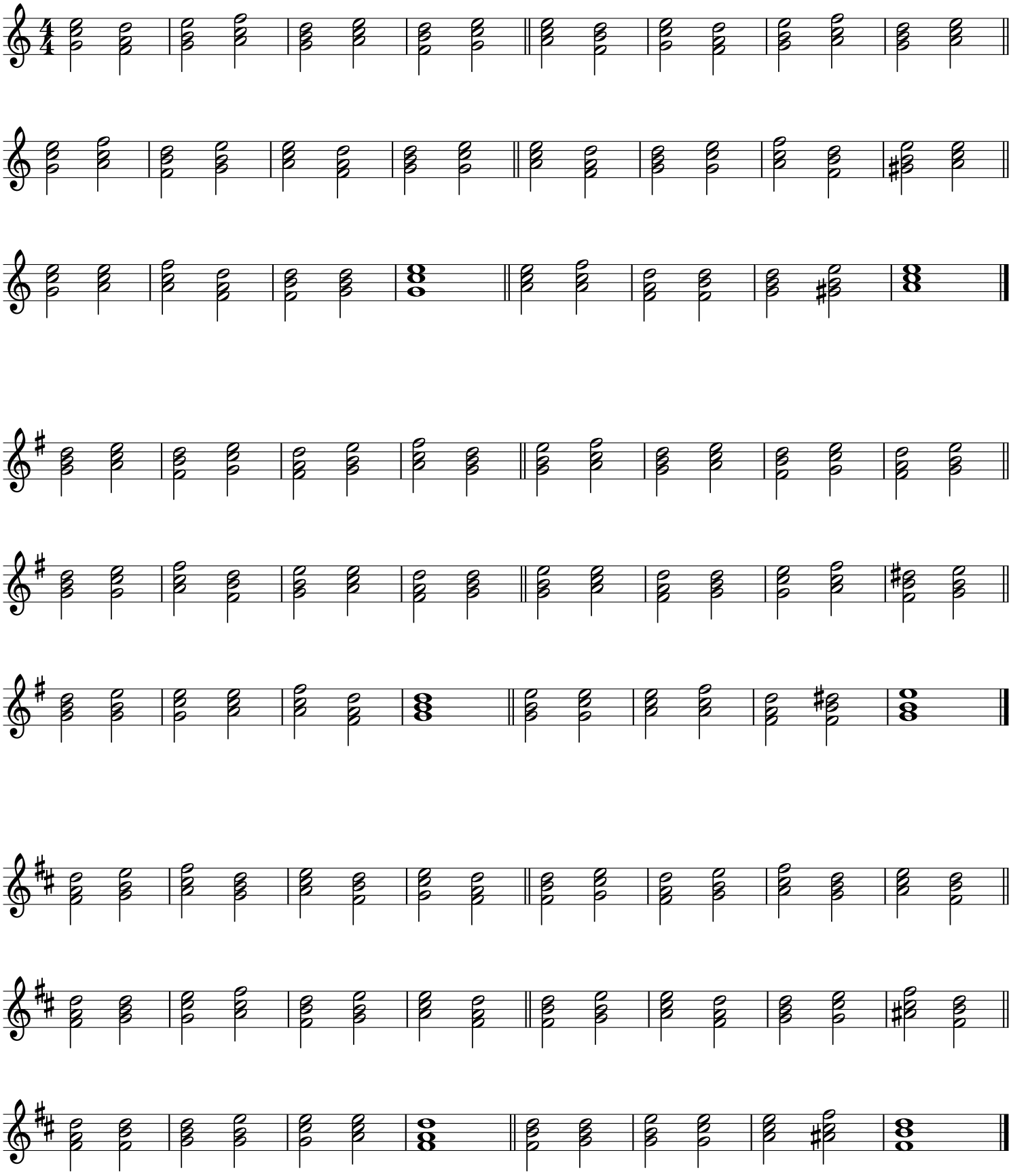


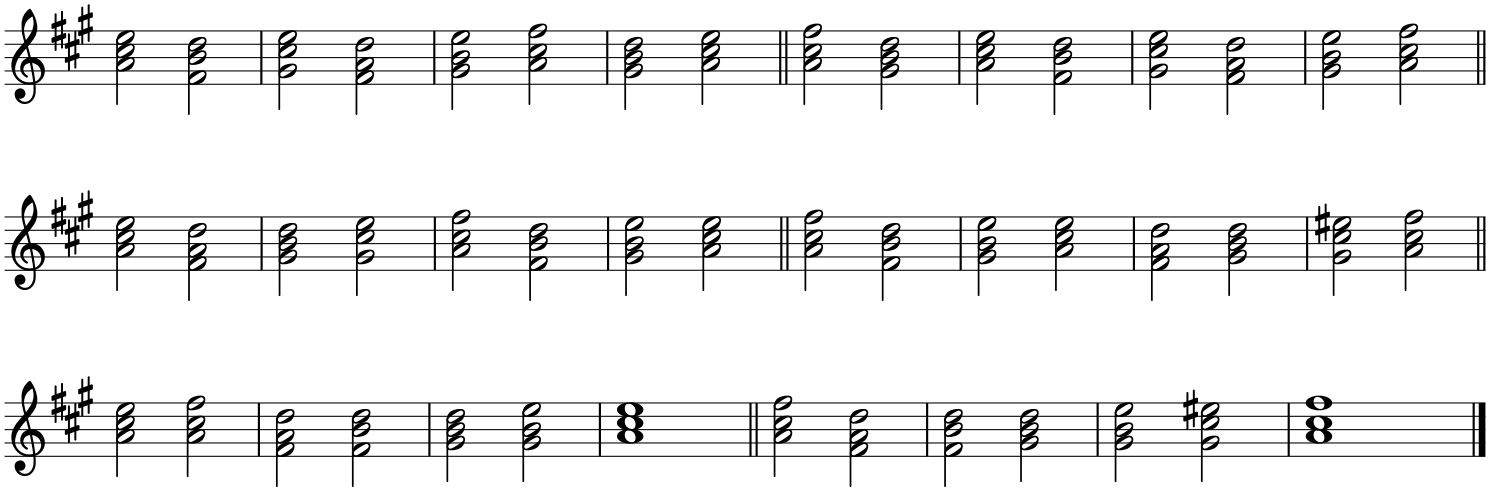


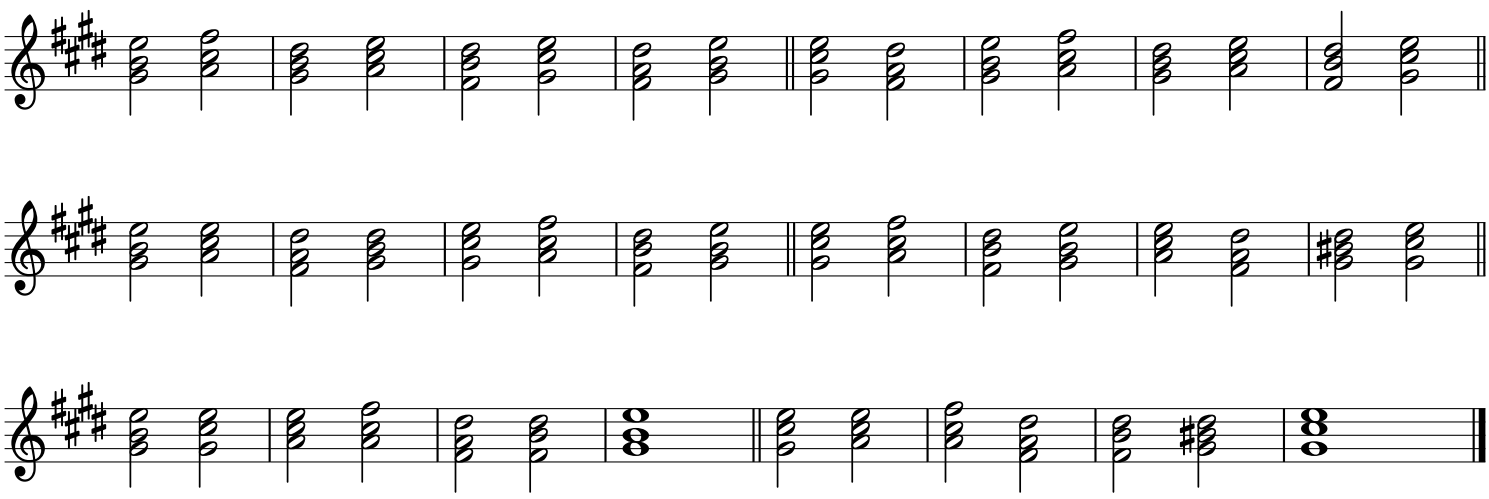


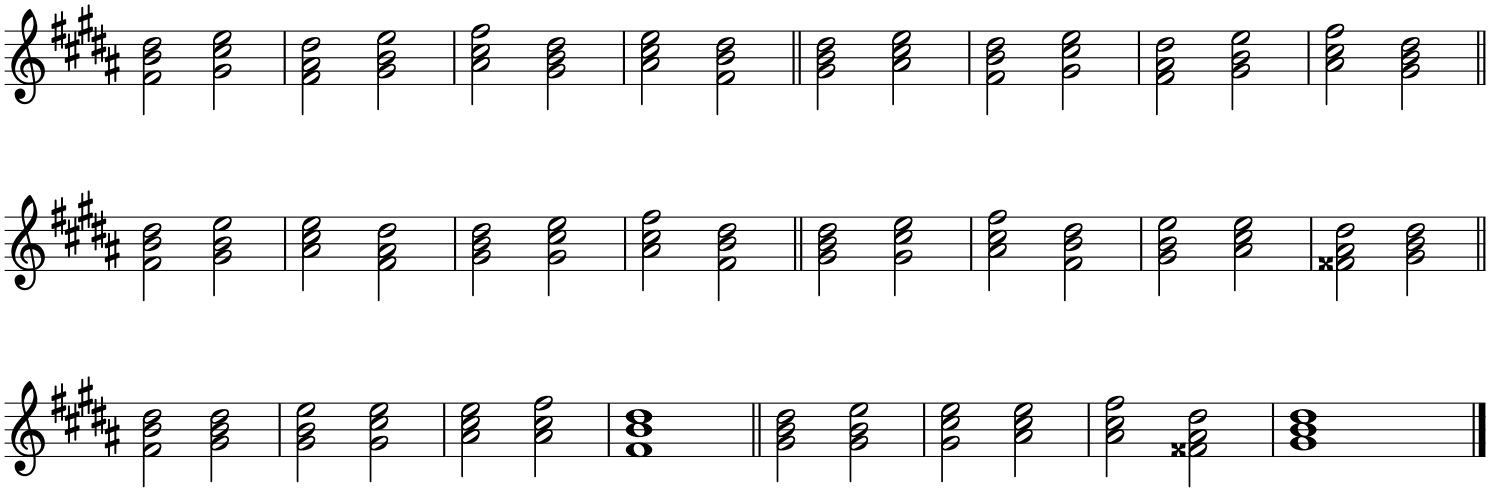


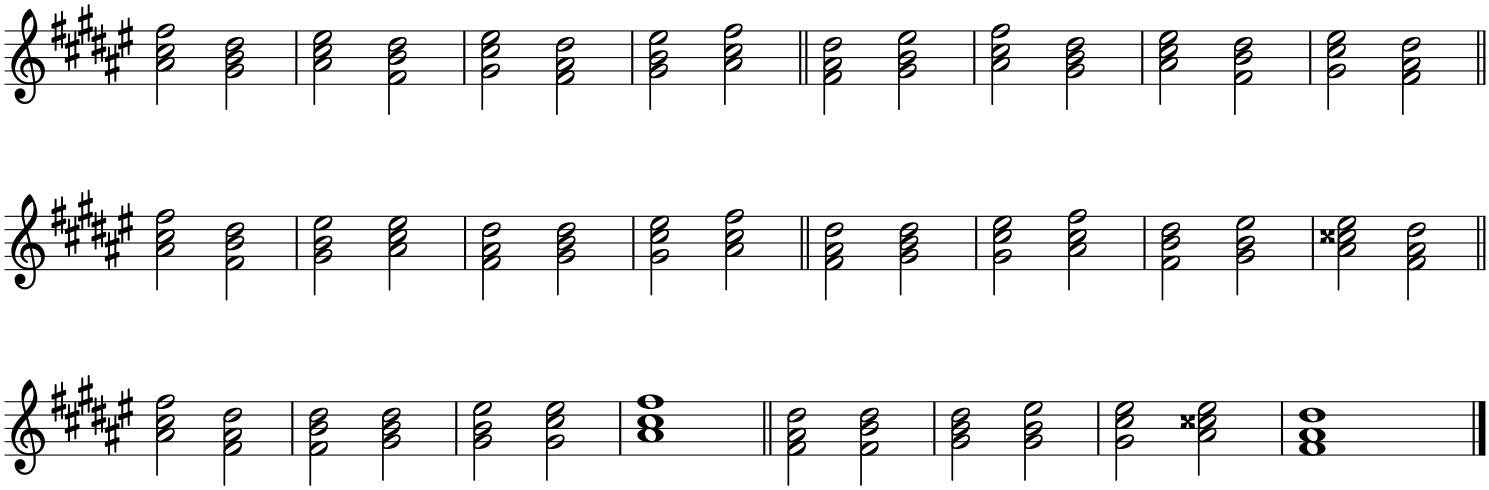
Close Triads 4

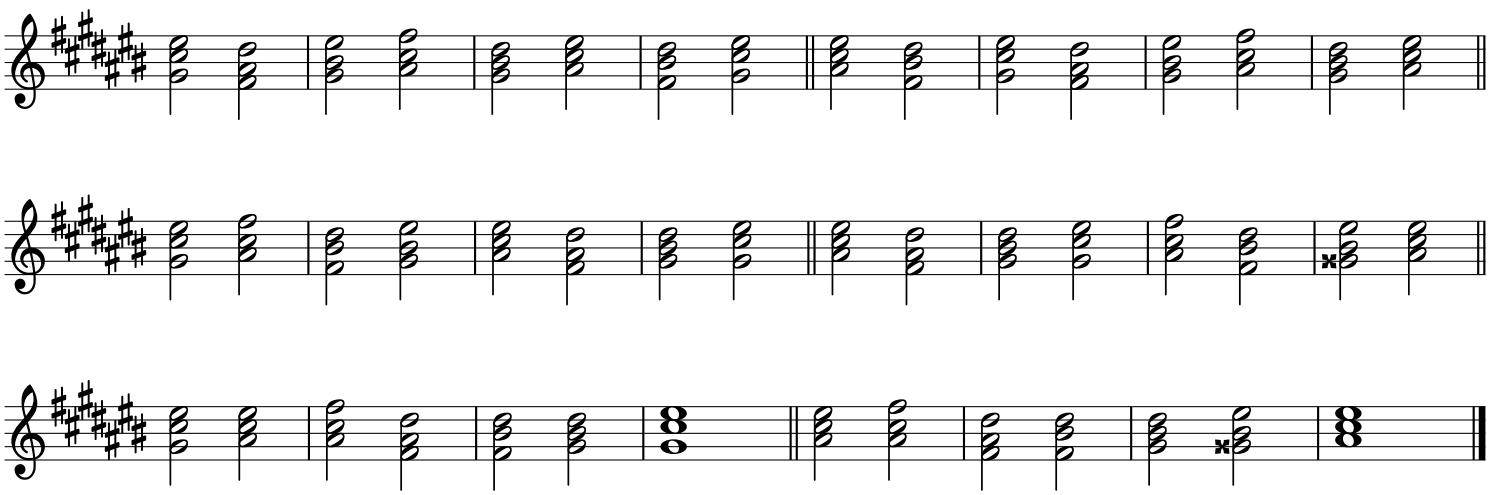


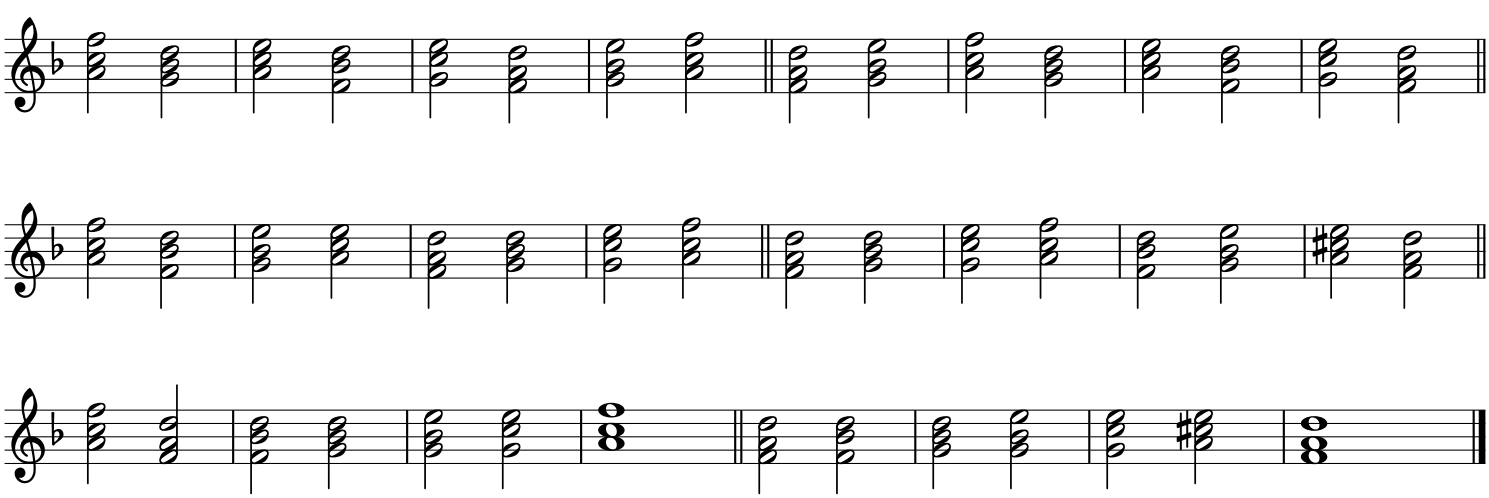


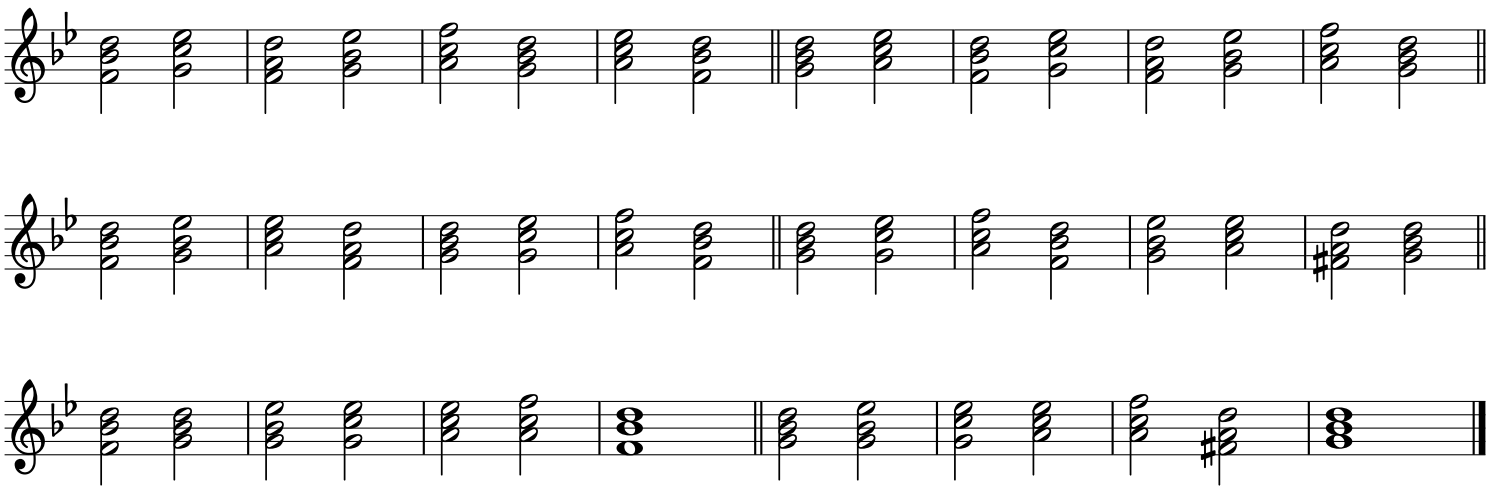
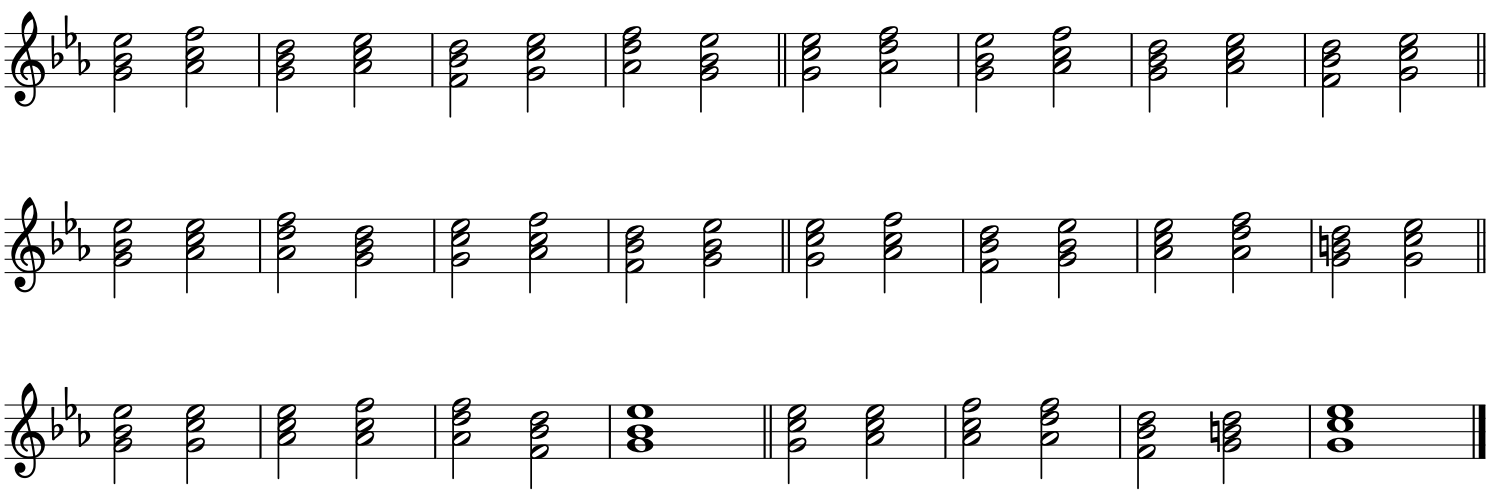
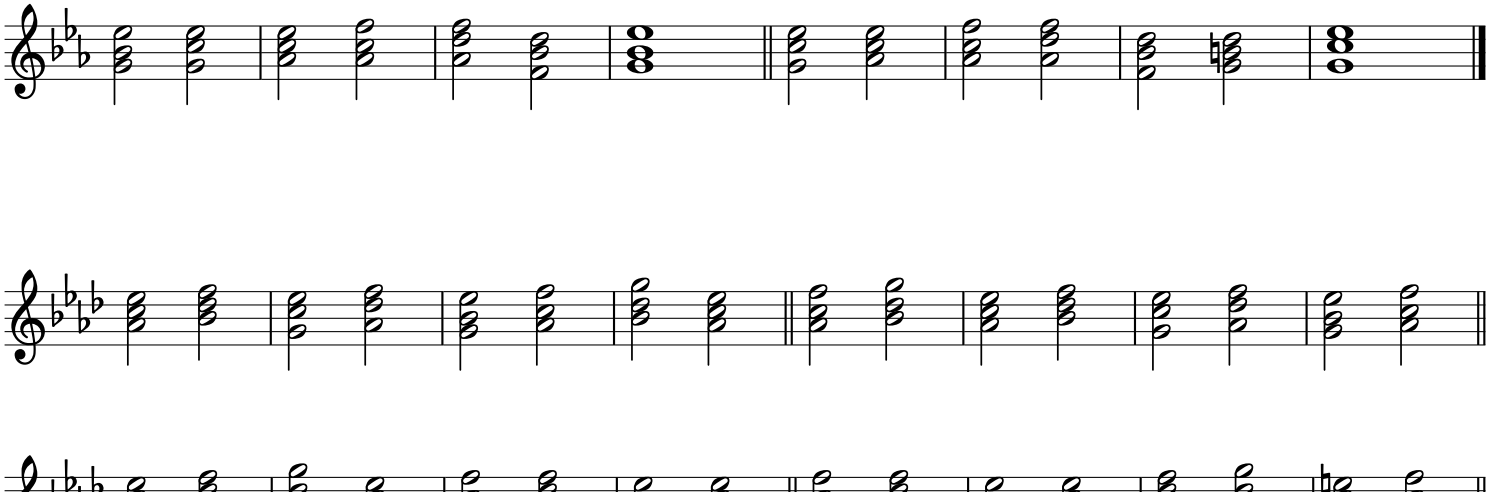
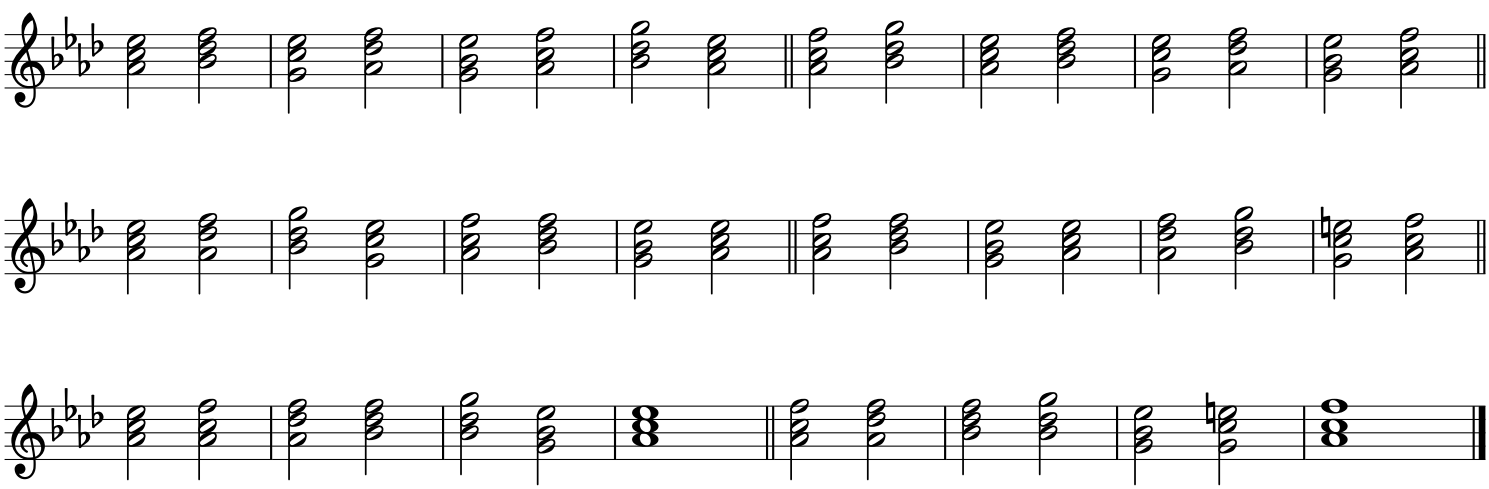


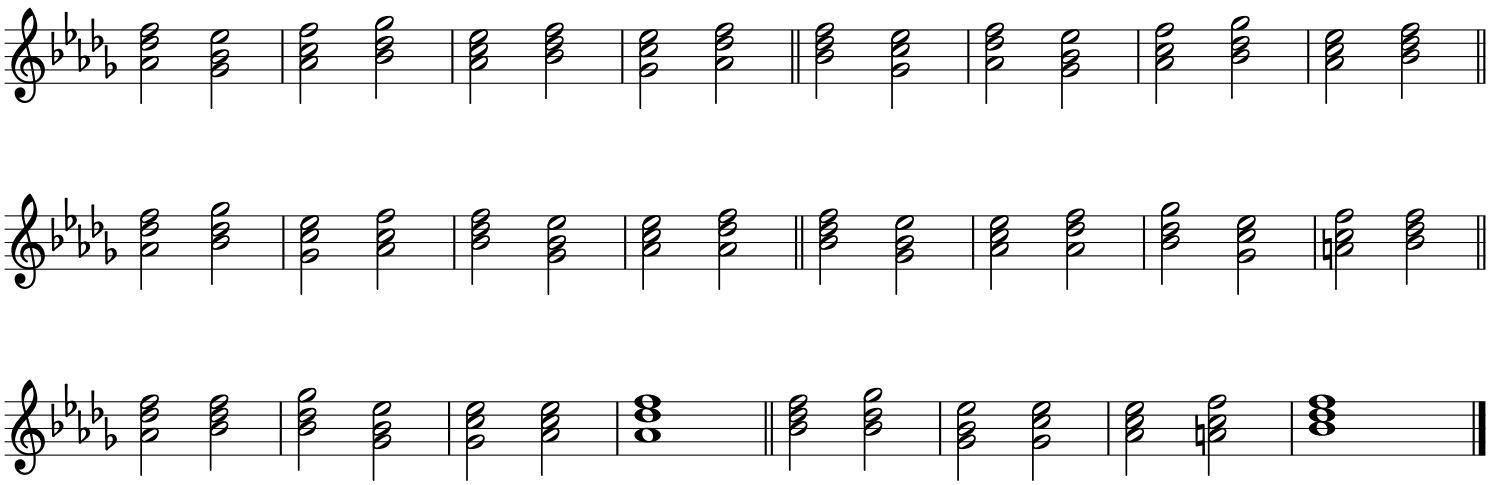


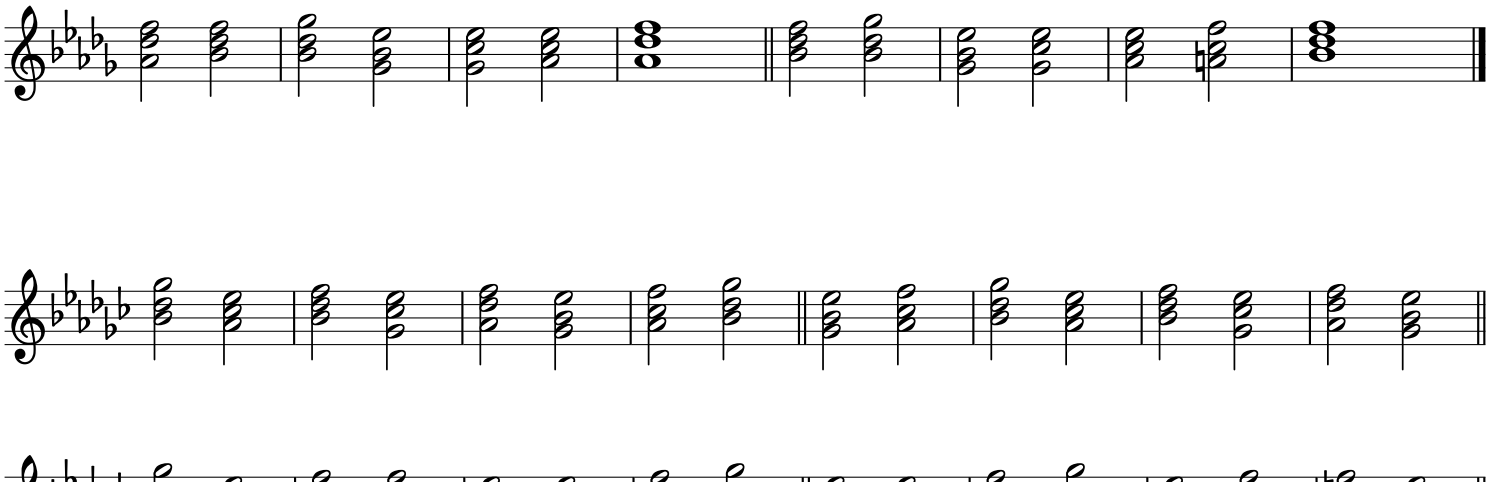


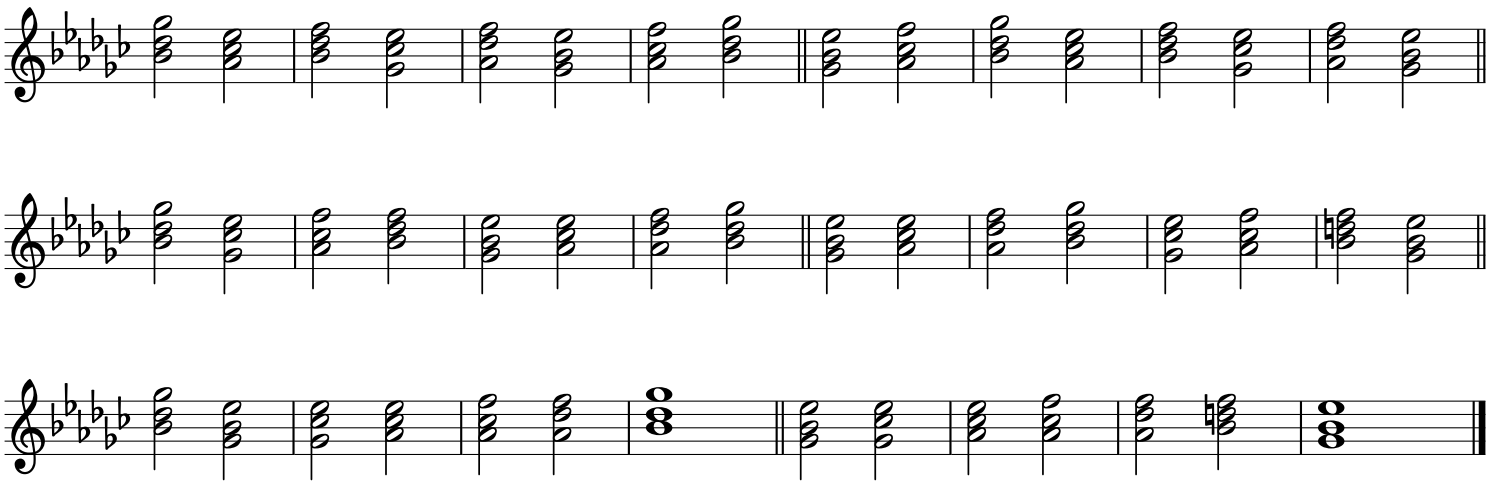


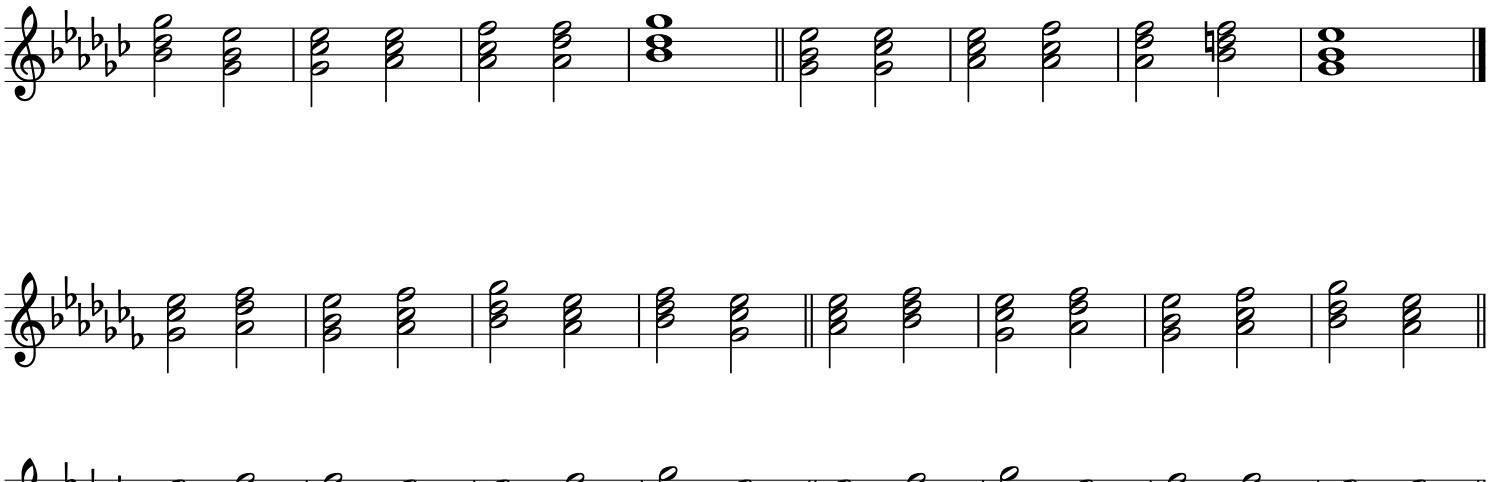


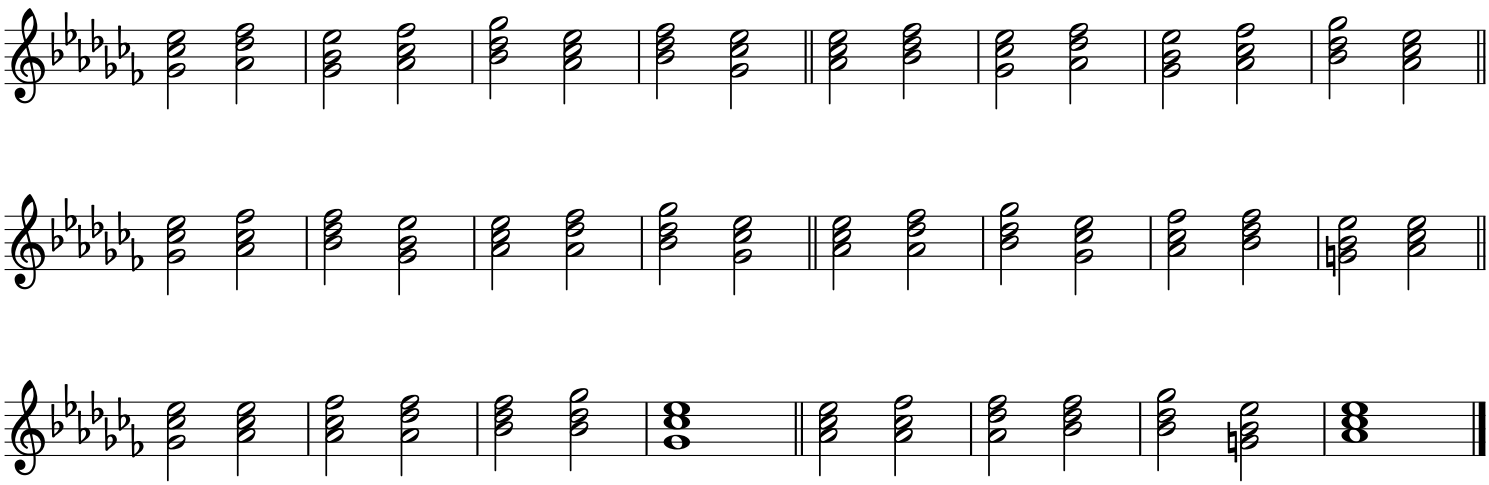





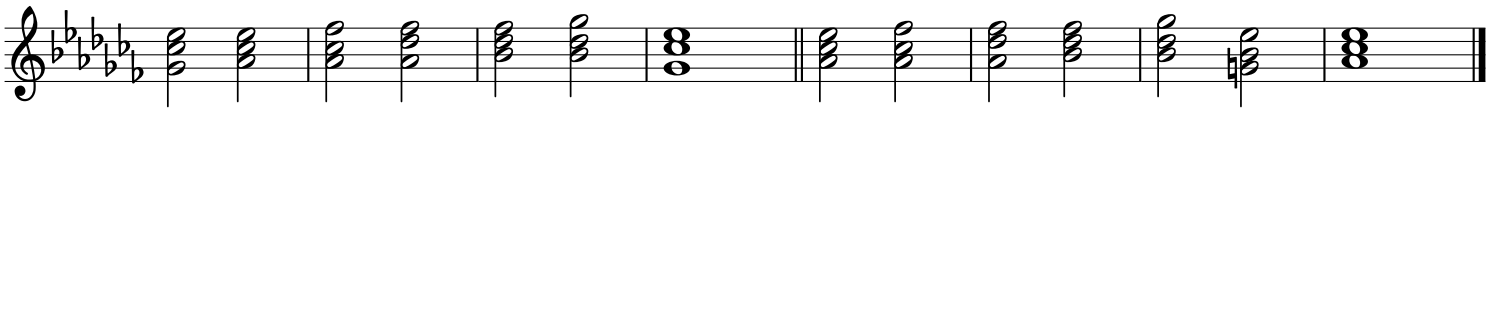




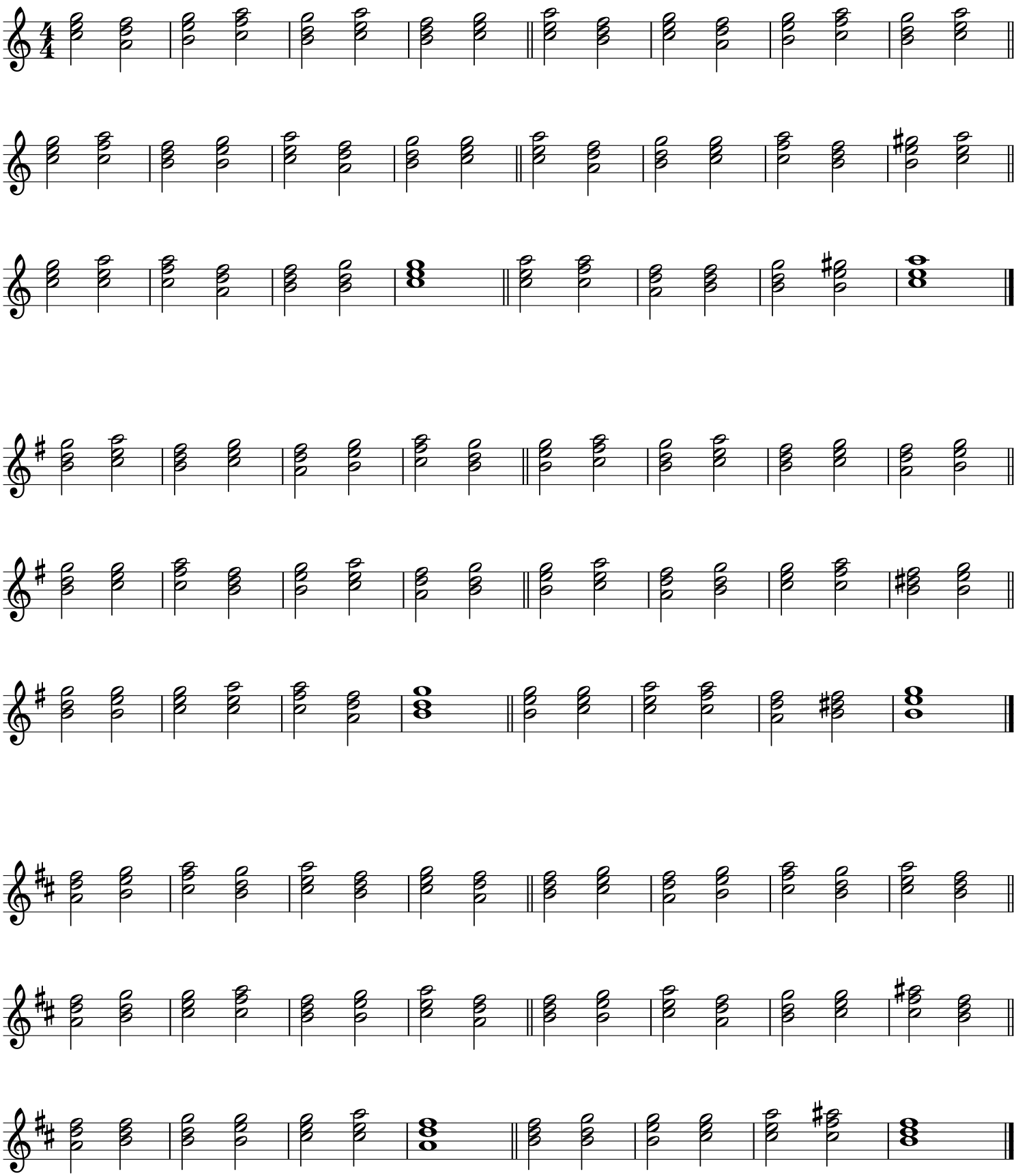


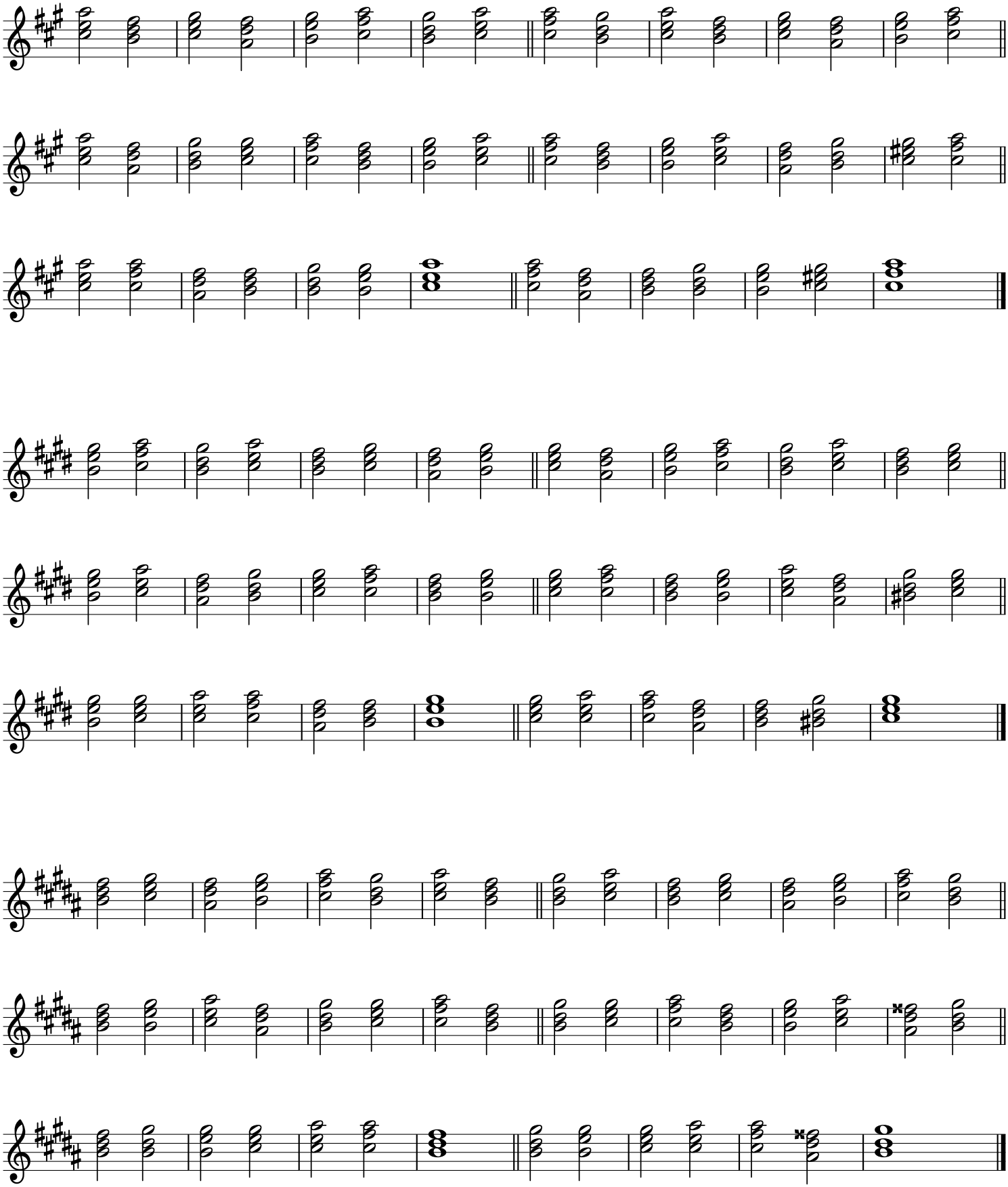


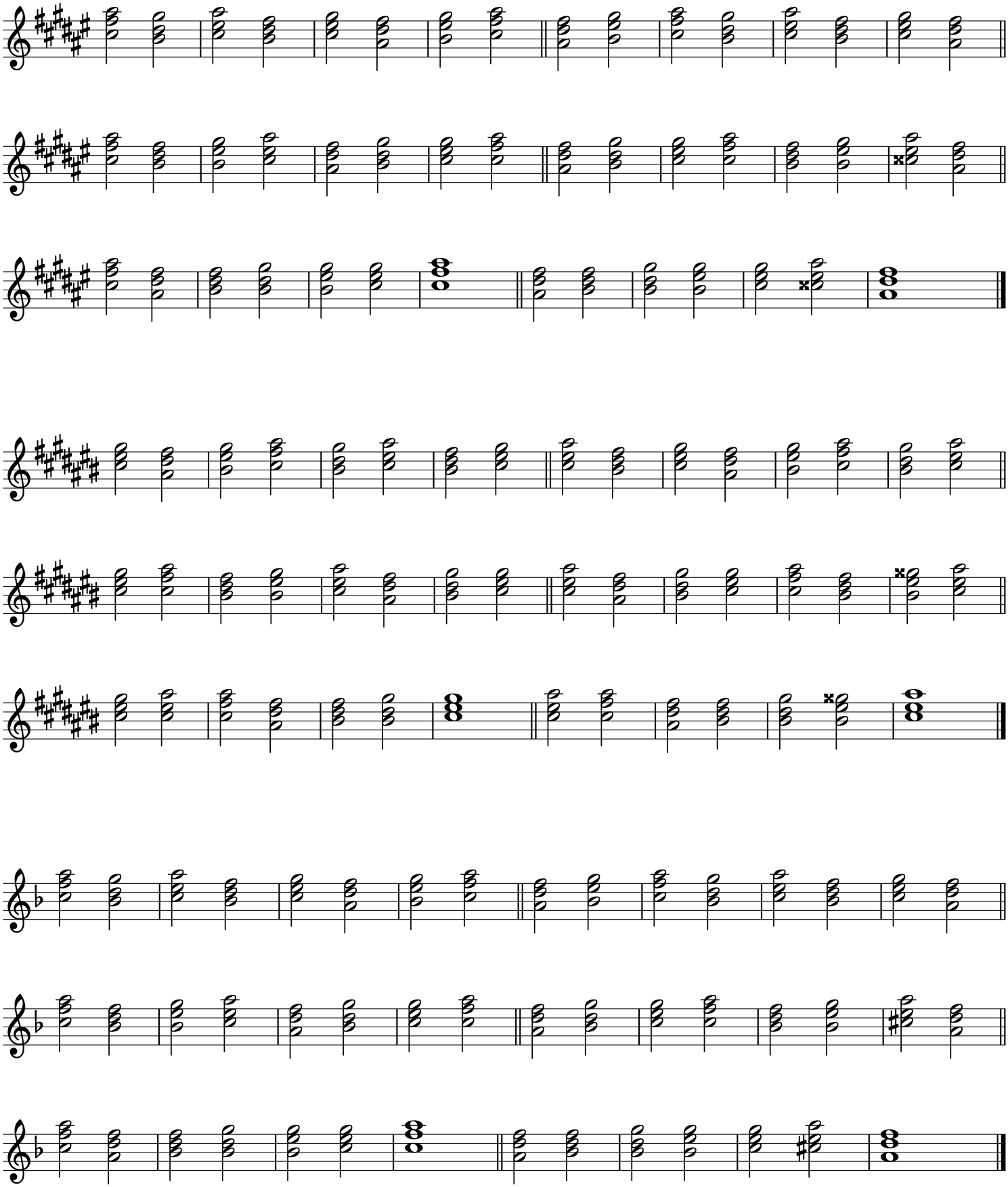


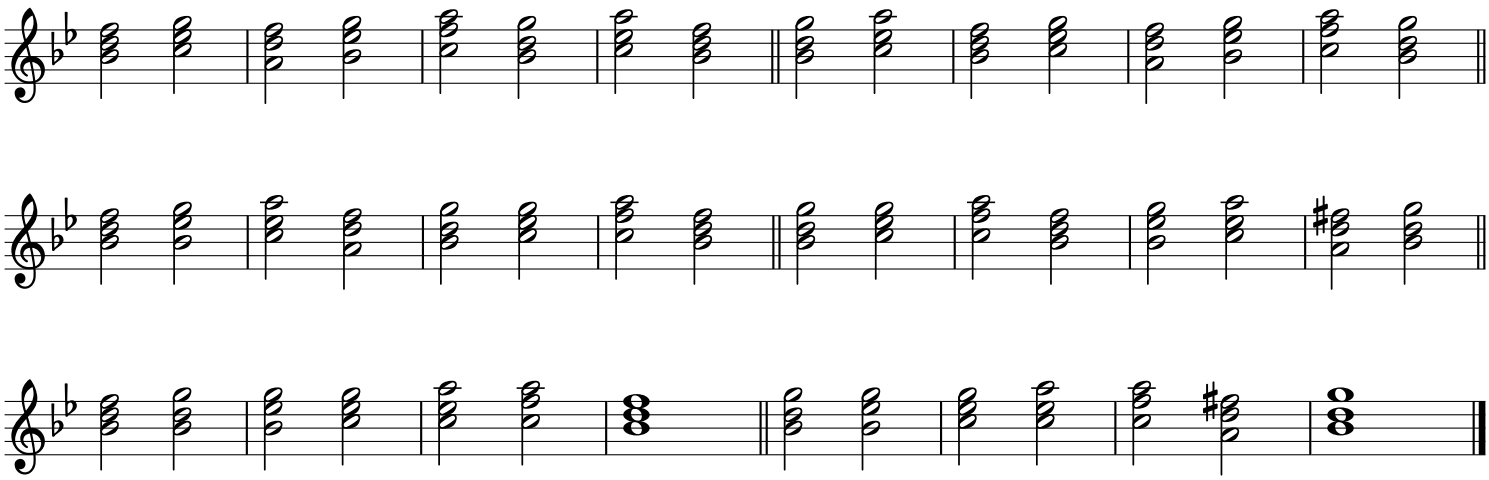


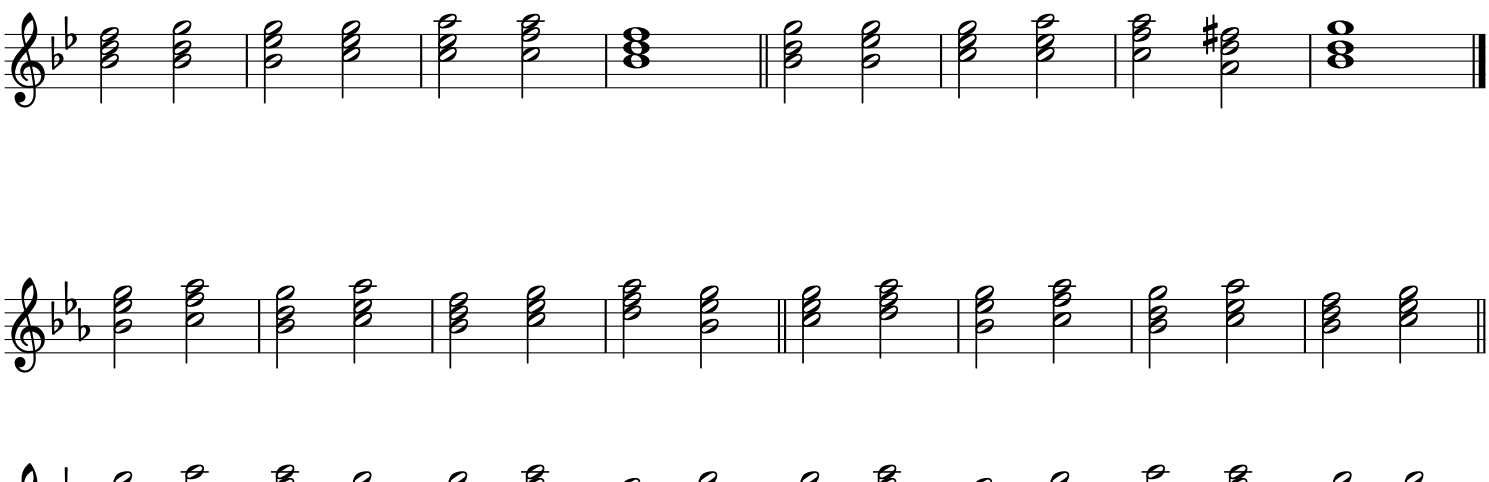
Close Triads 5

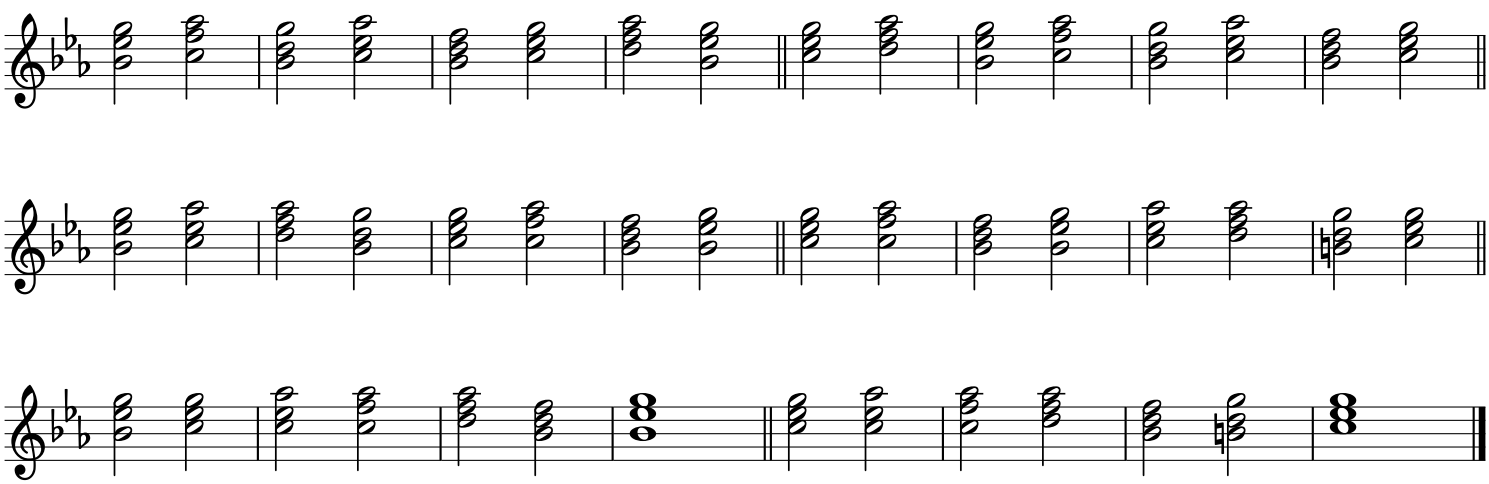


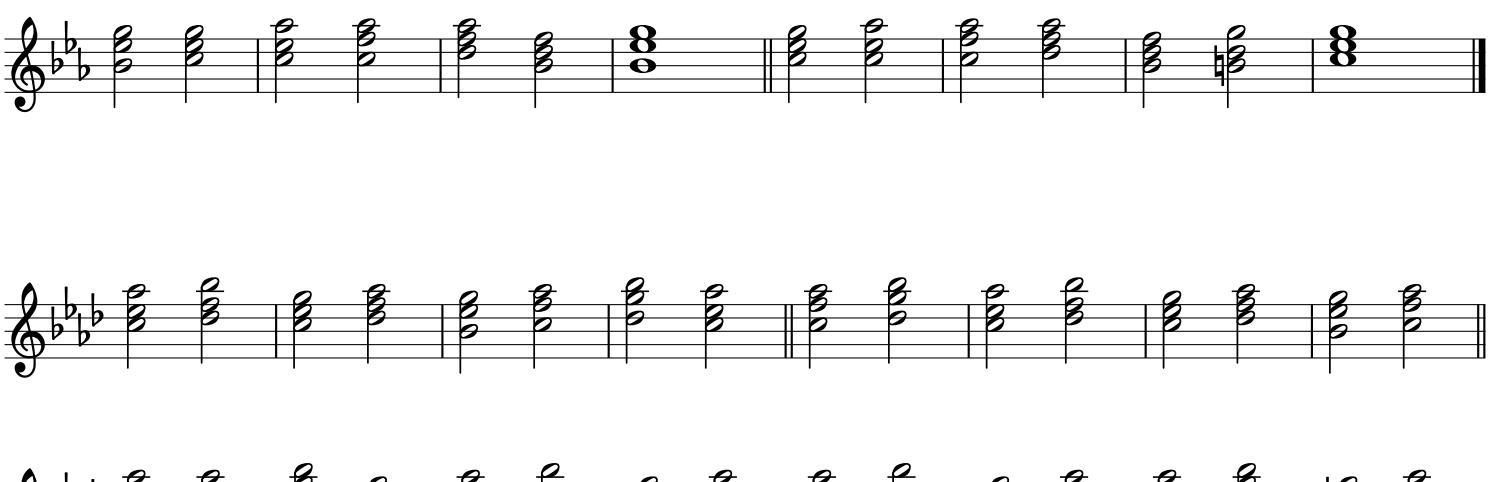


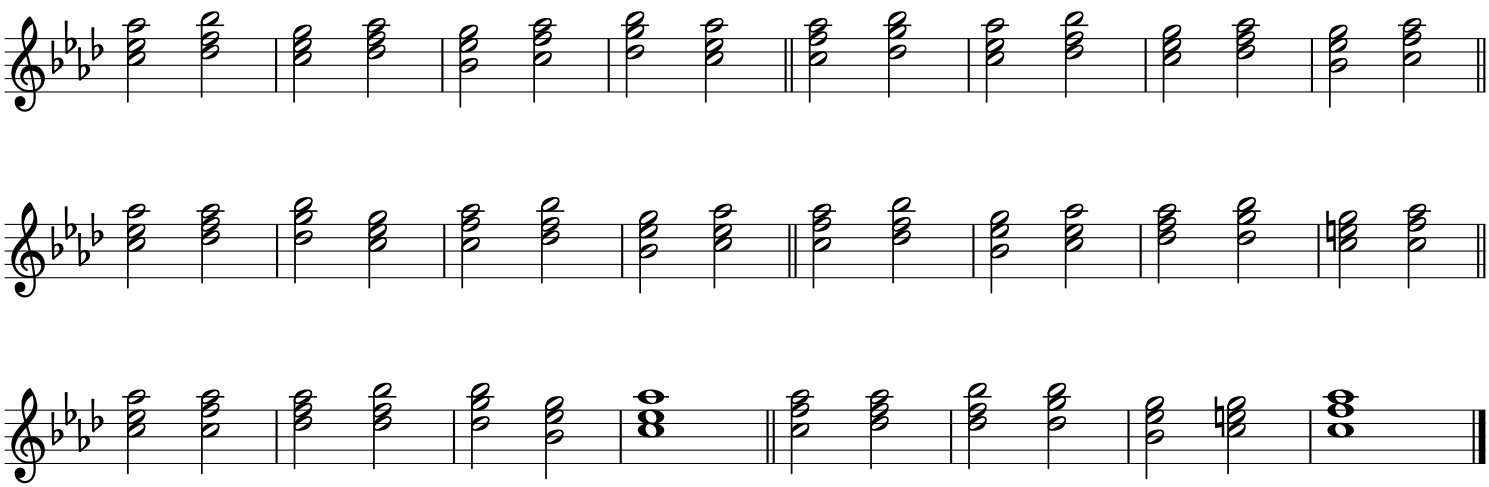


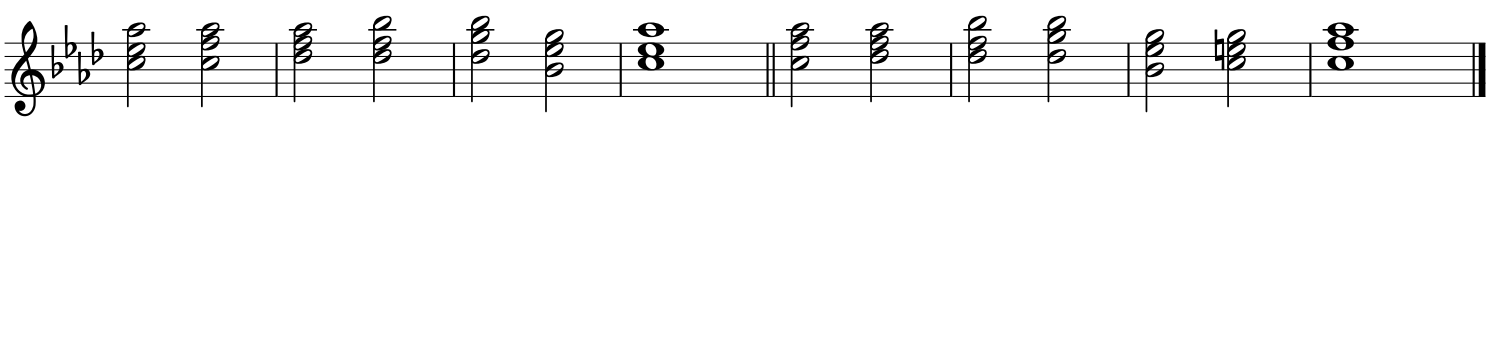


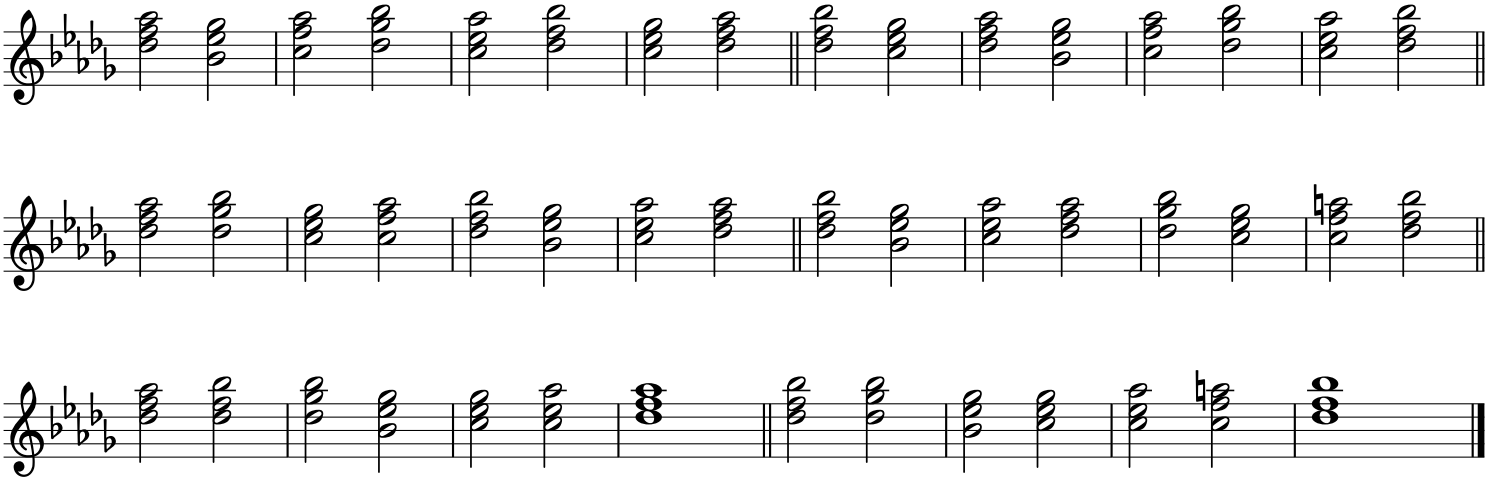


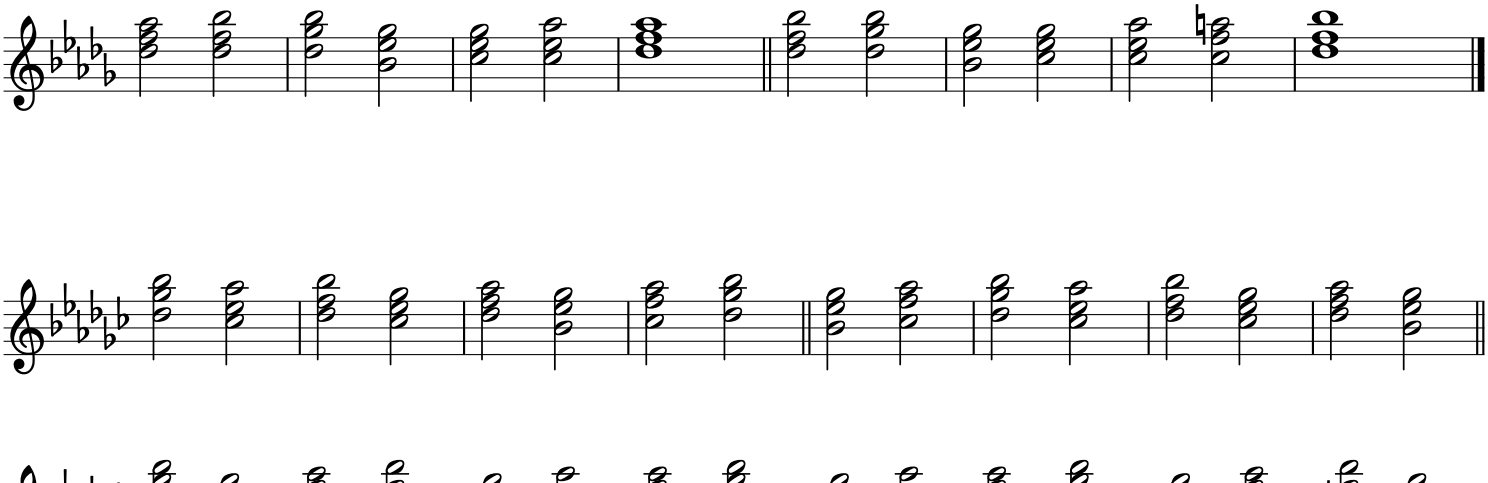
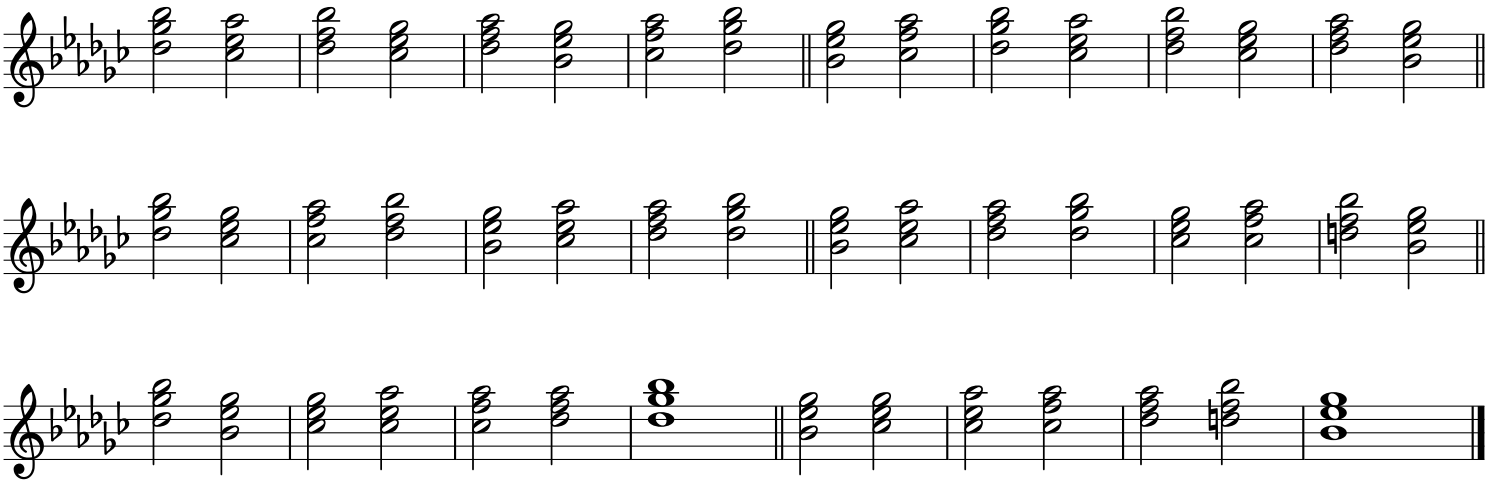


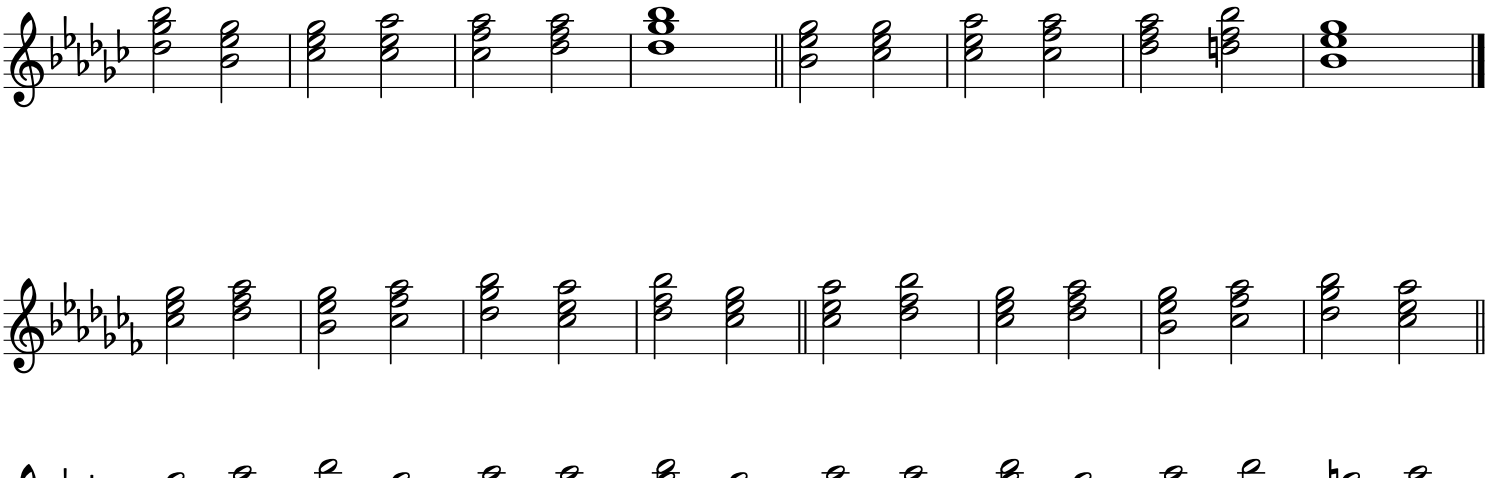
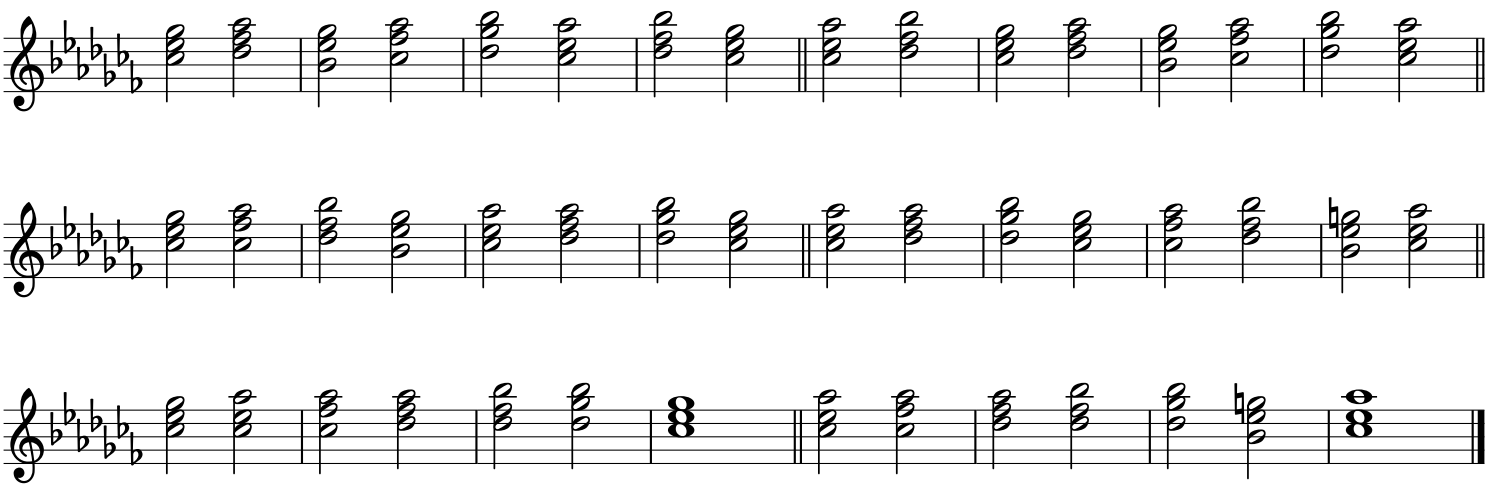


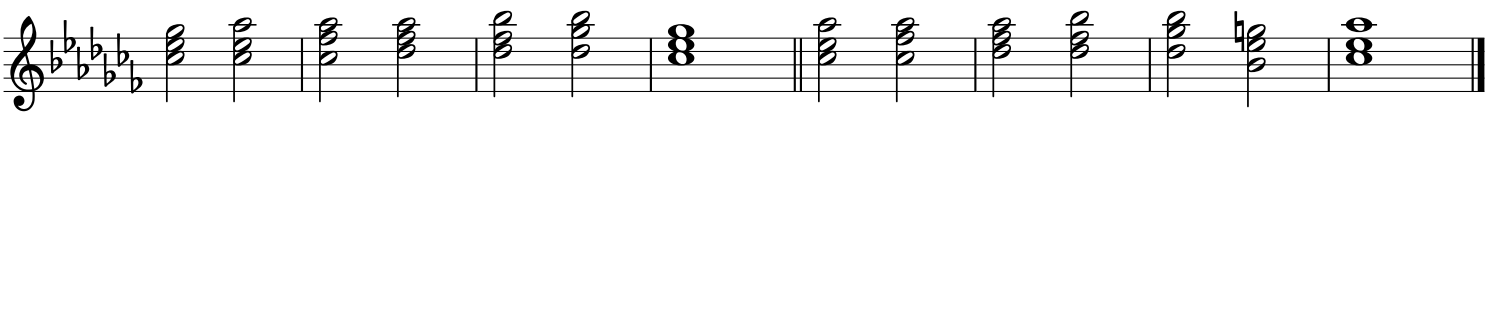




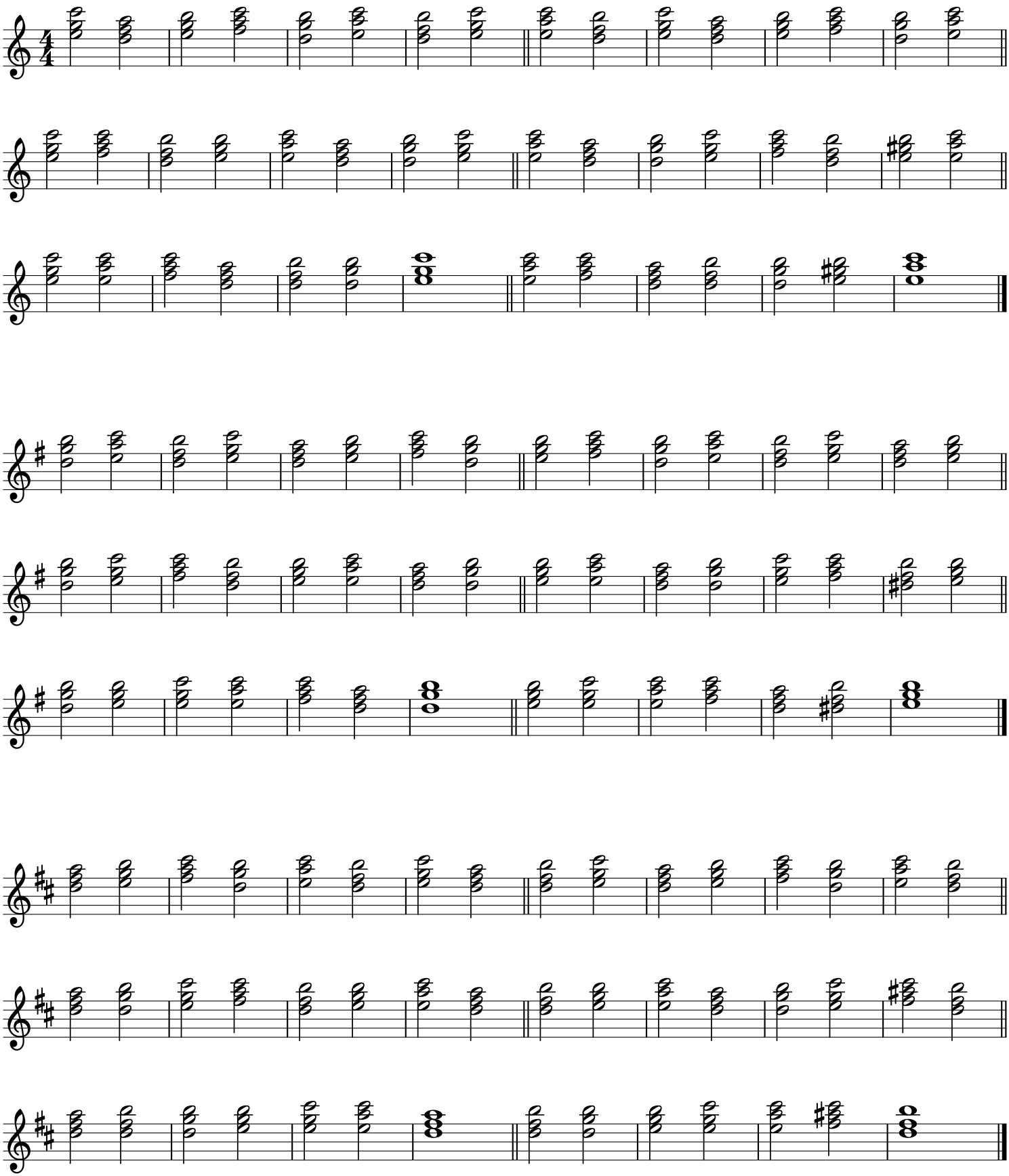


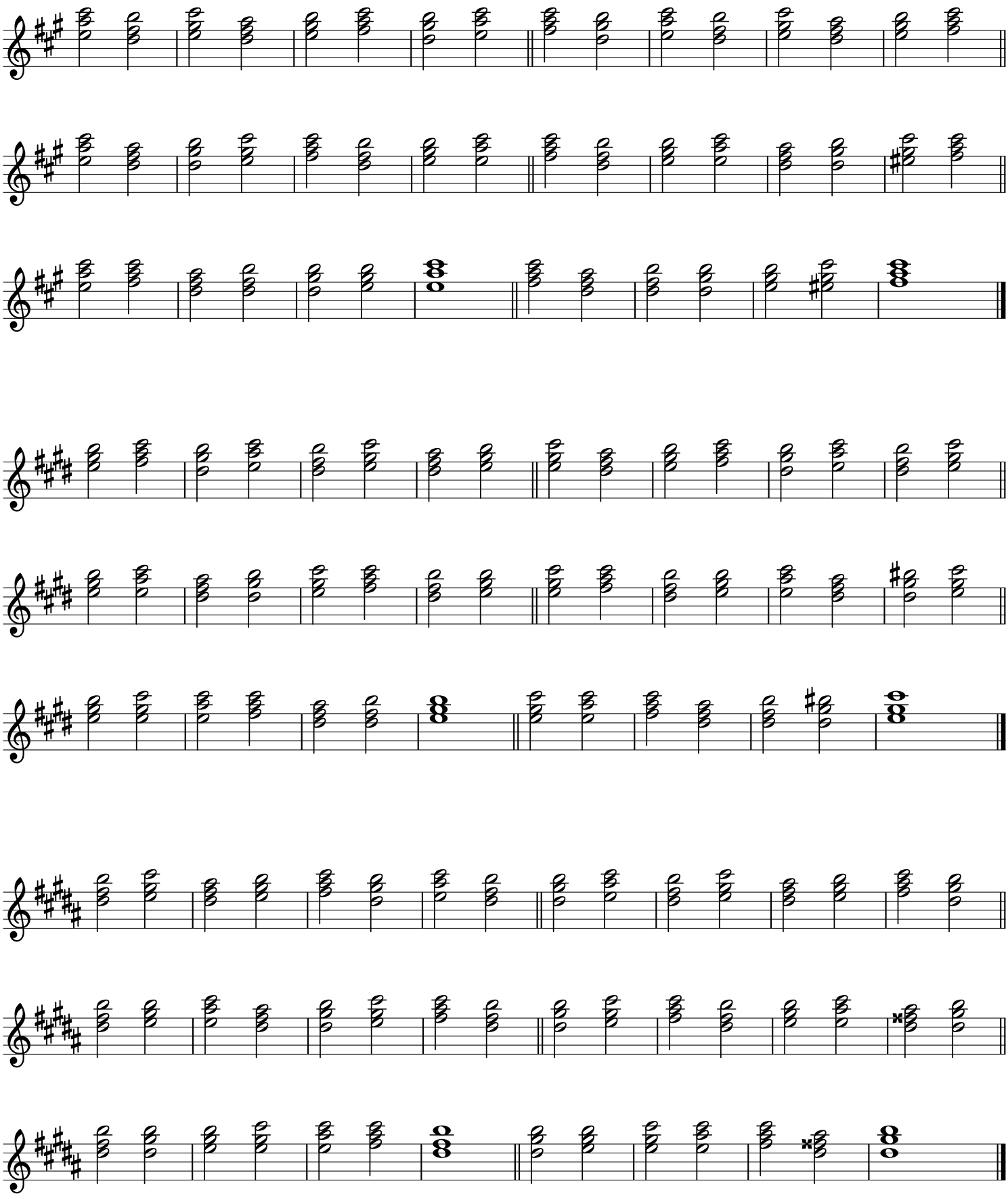



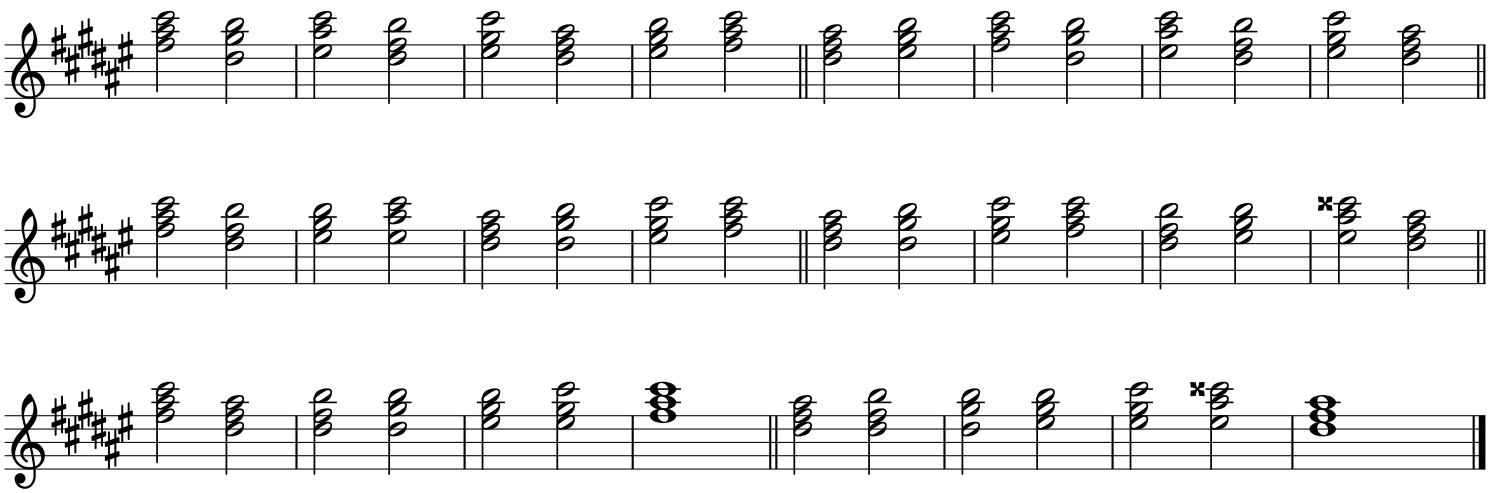



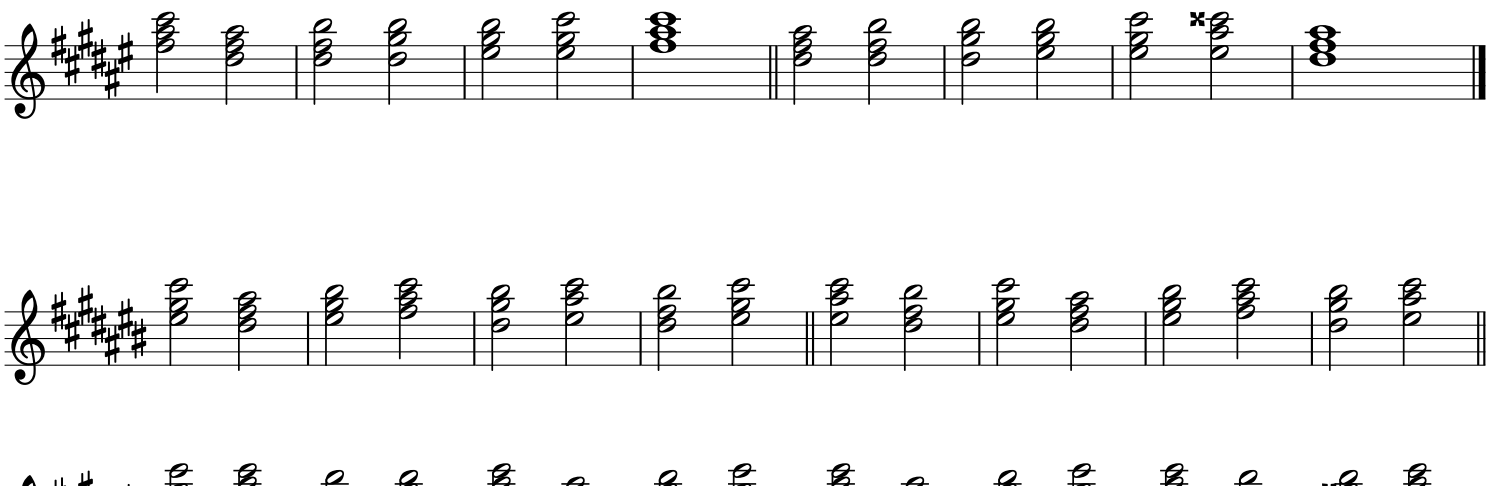
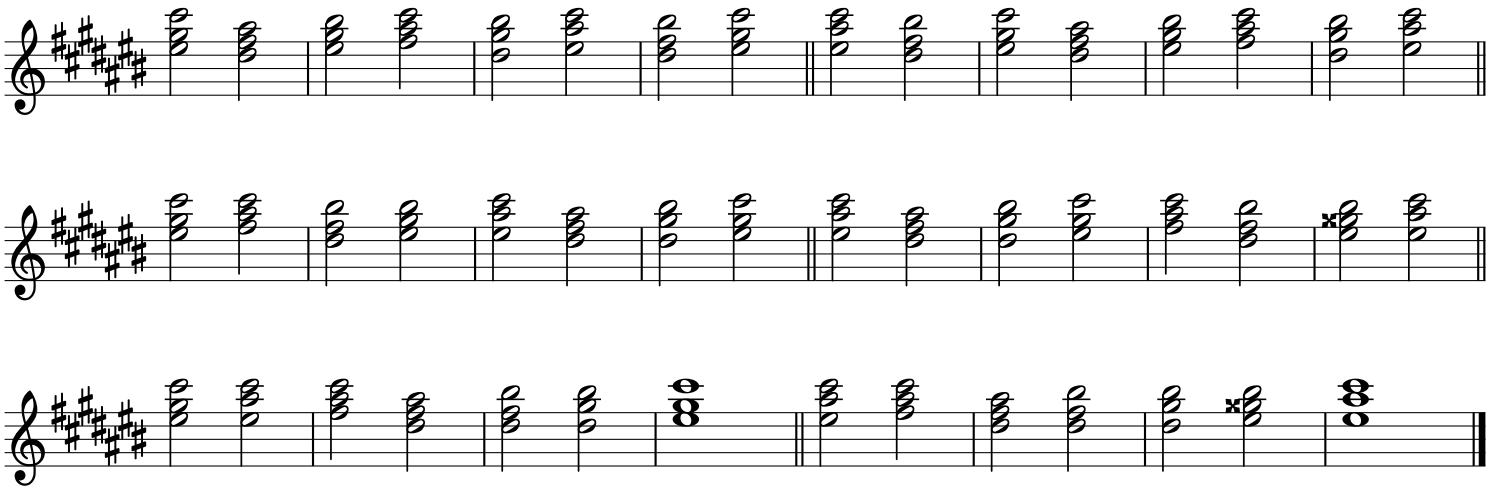


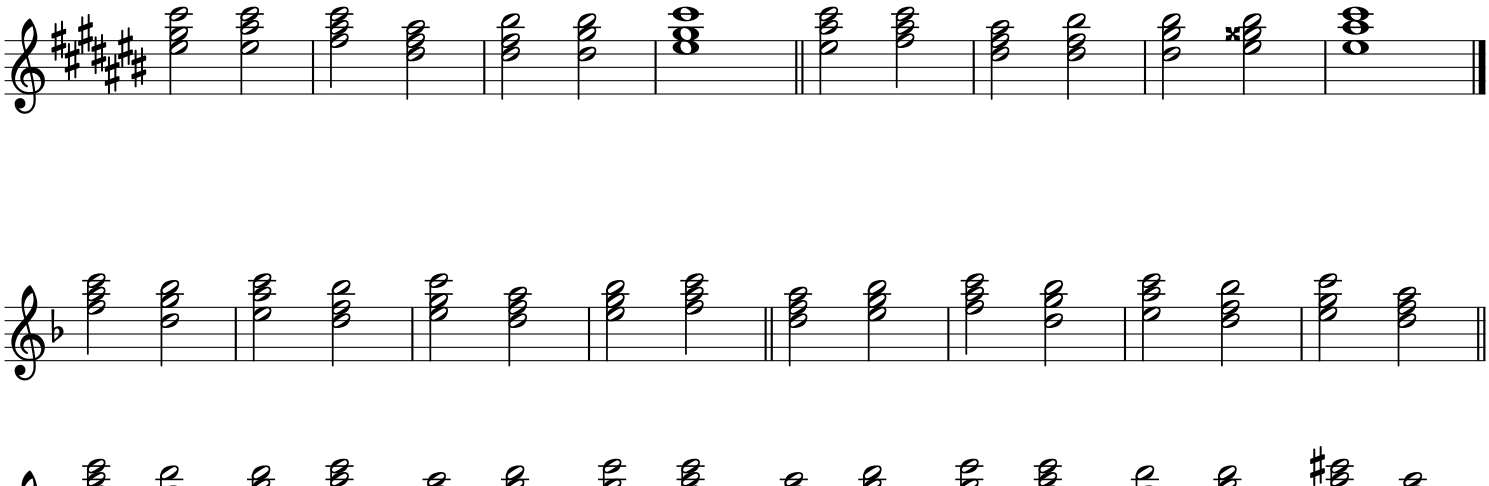
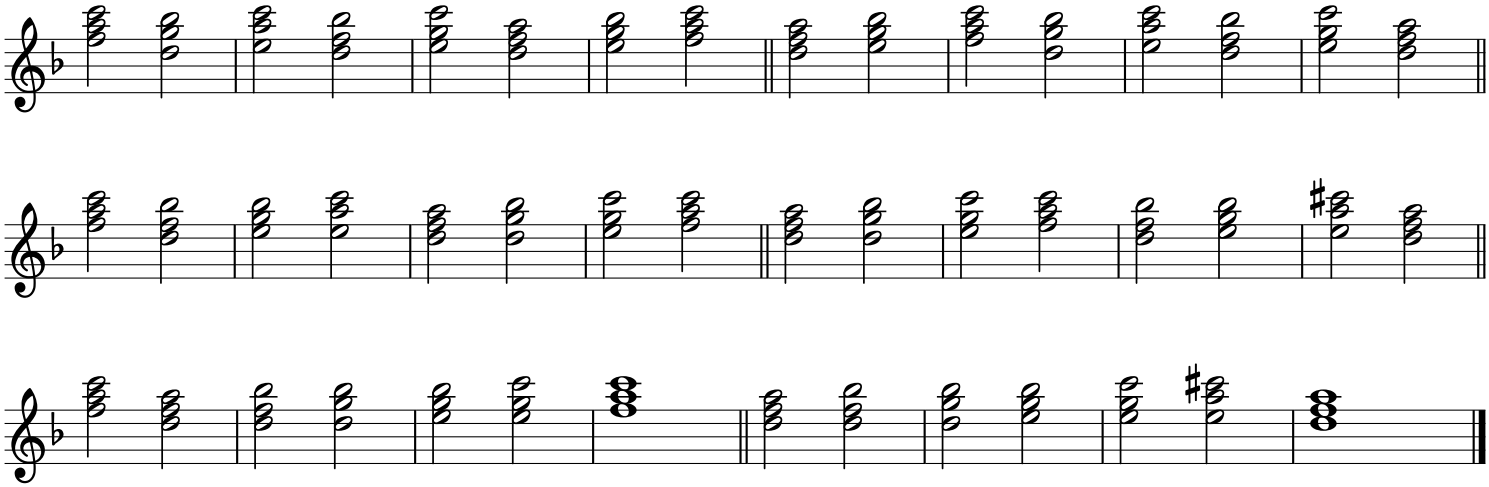
Close Triads 6

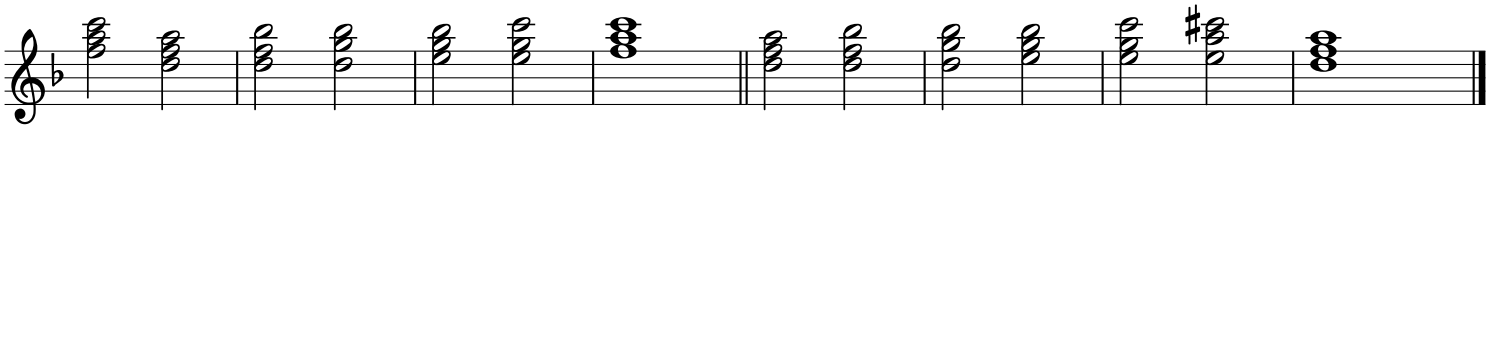


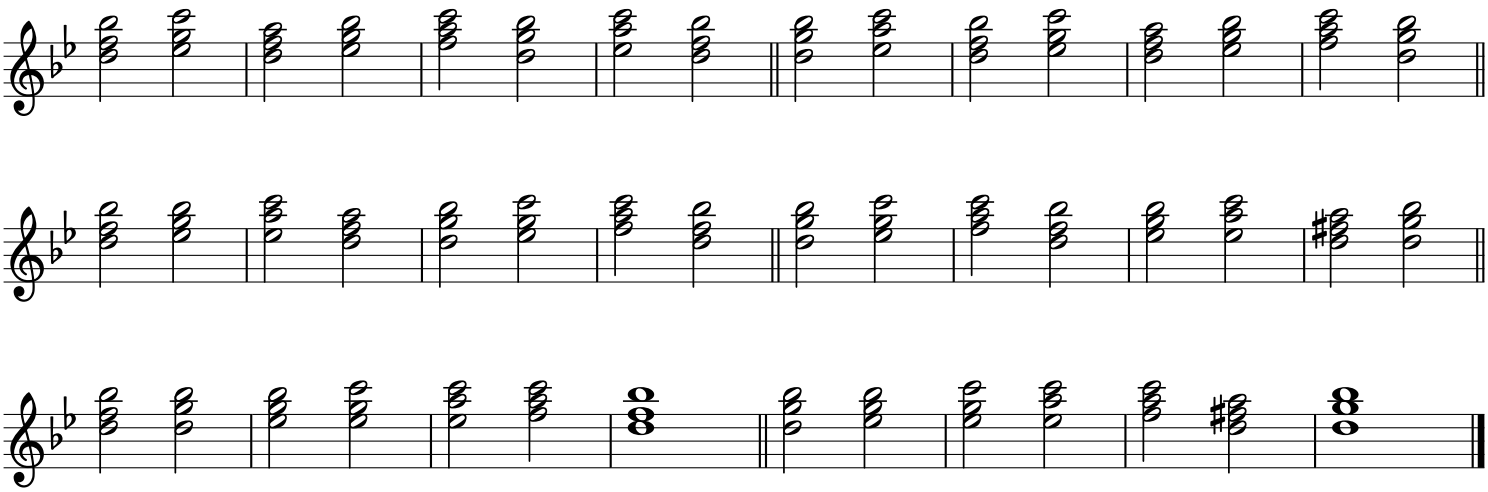


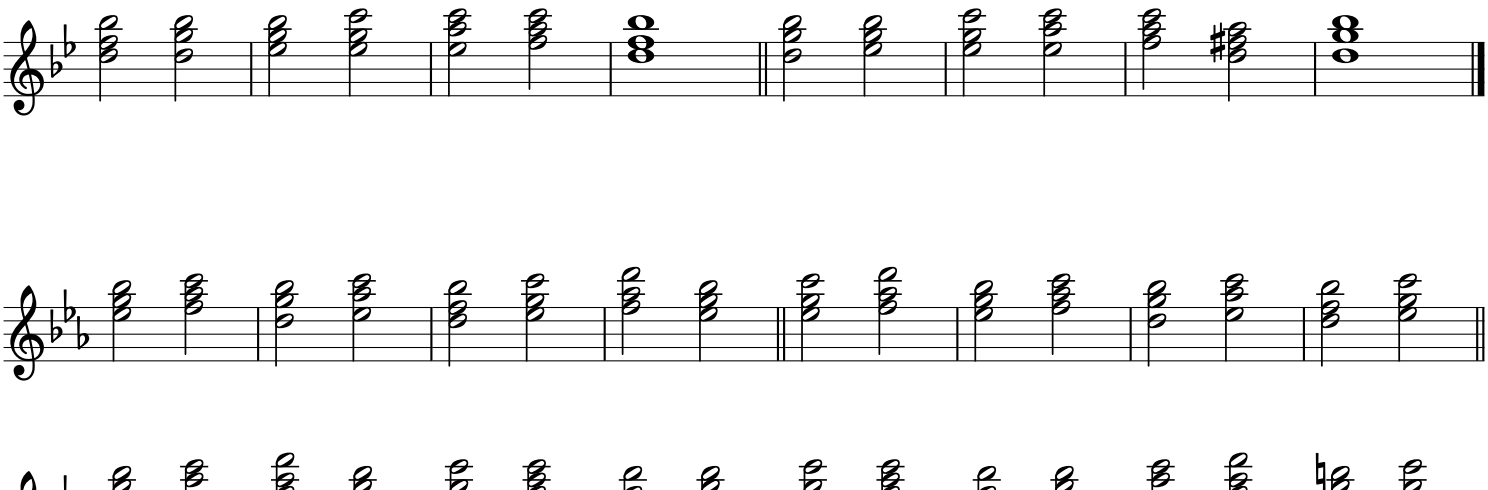
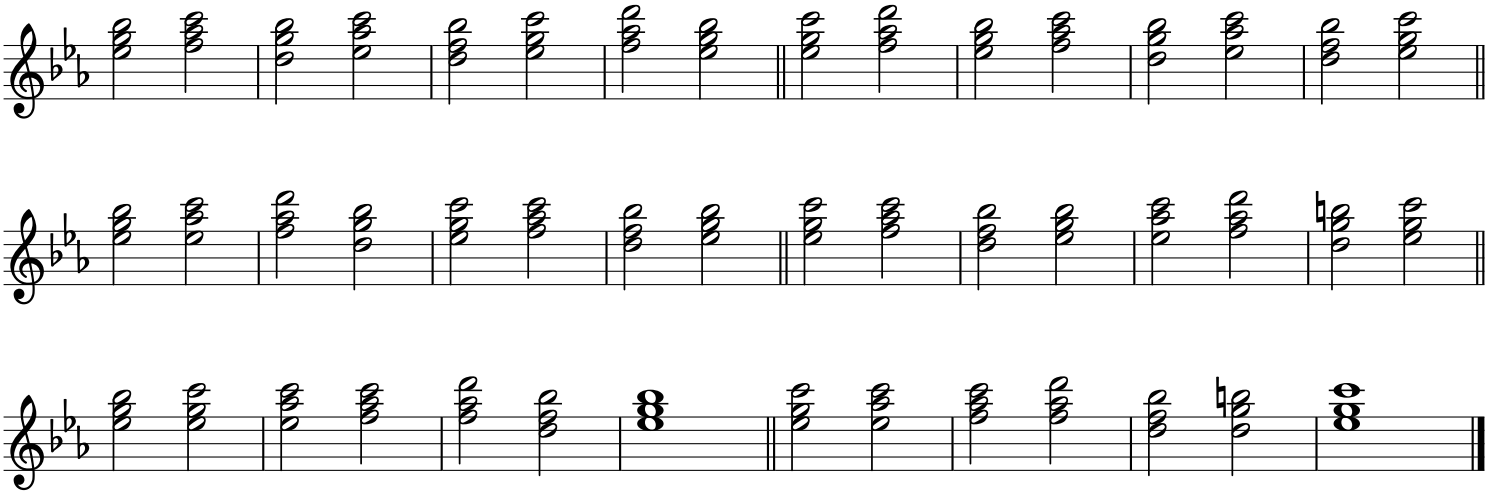


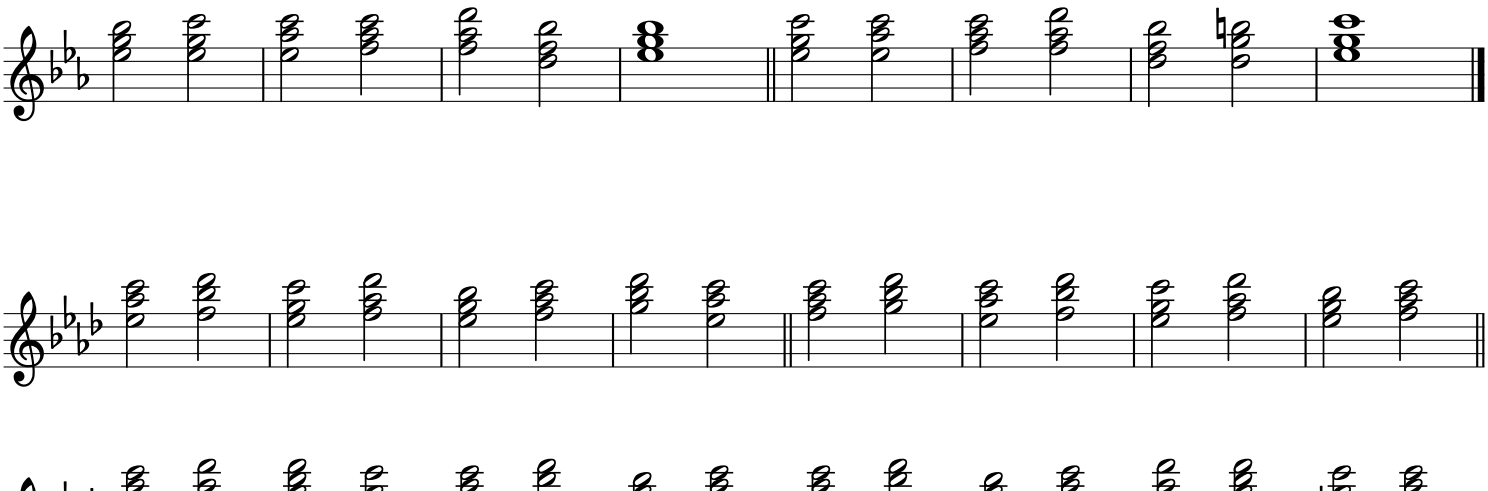
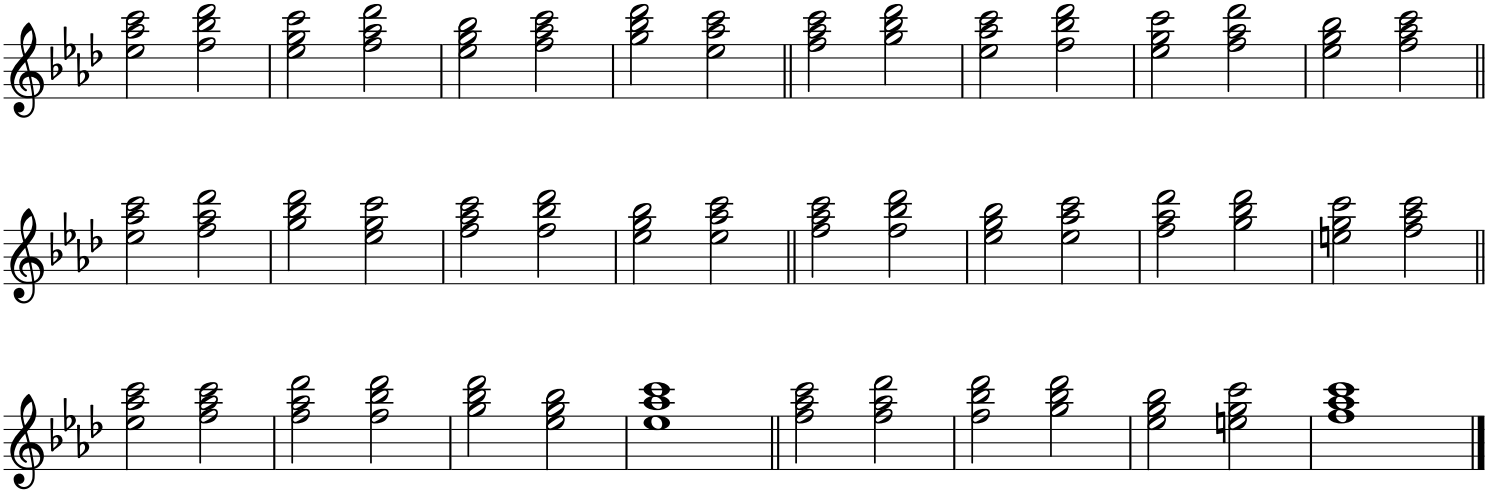



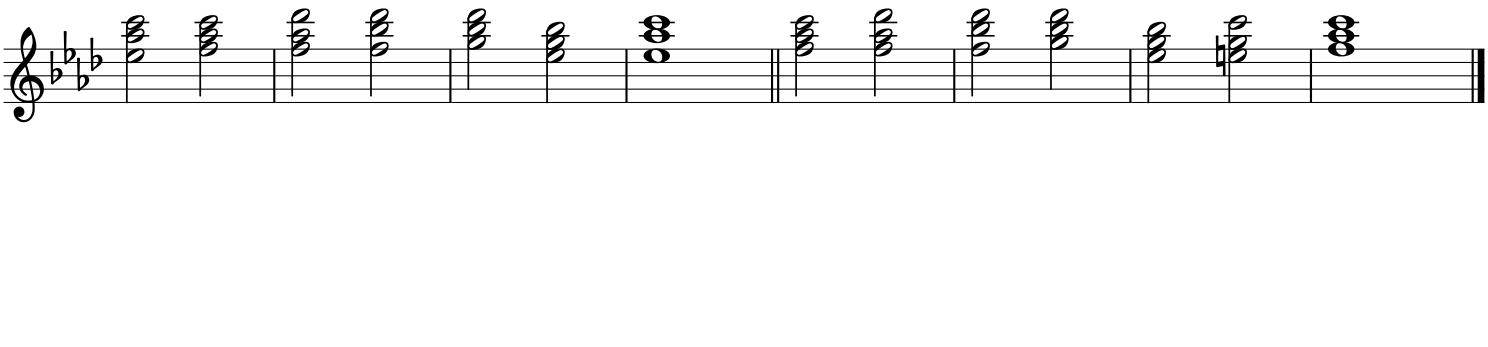



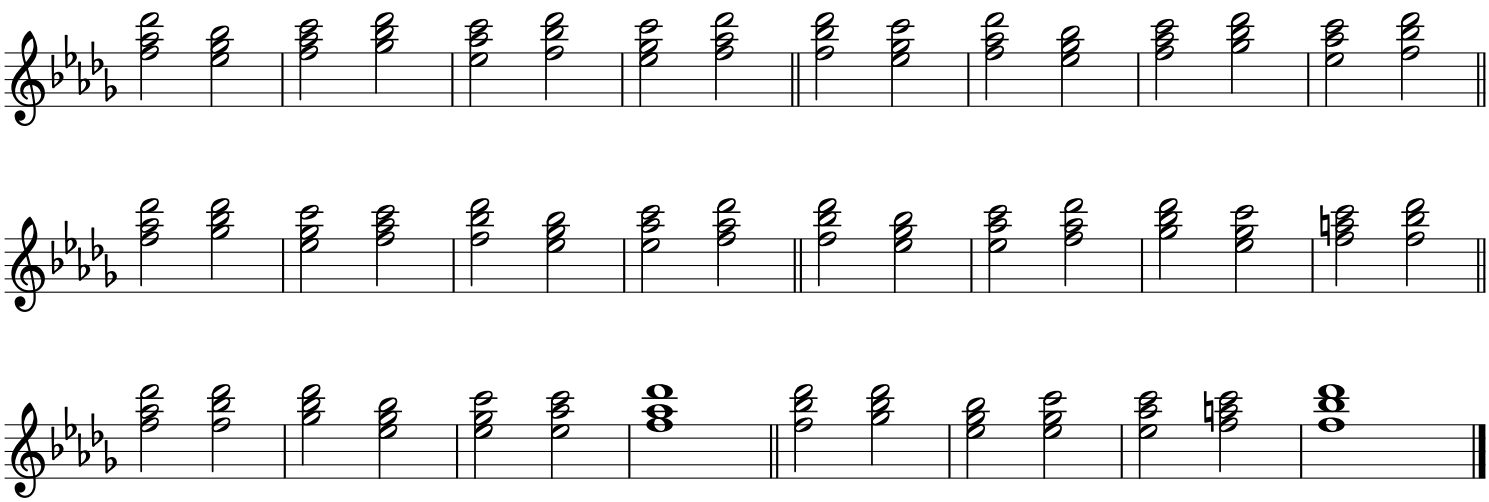


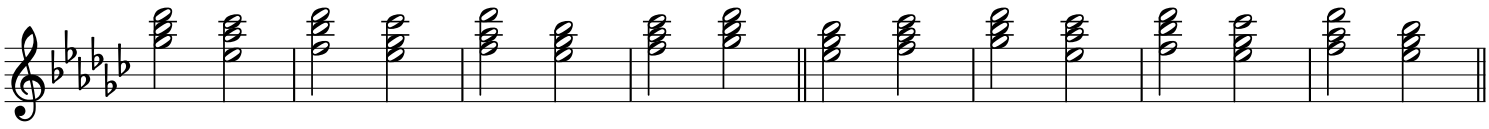
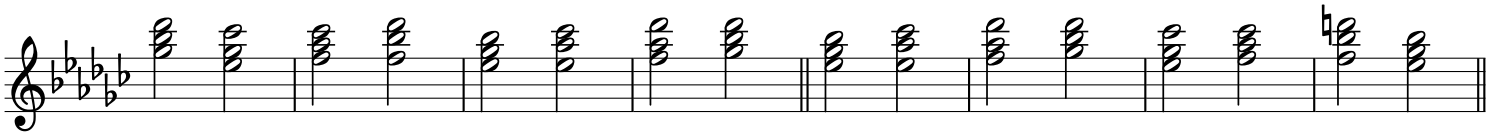
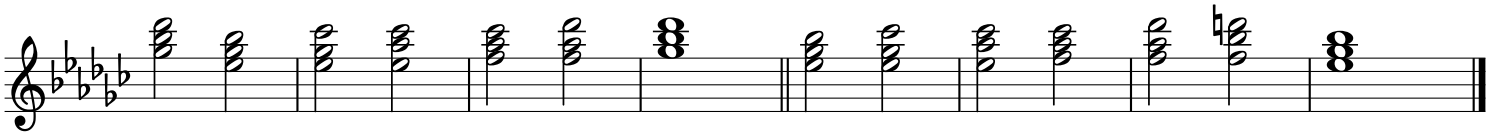
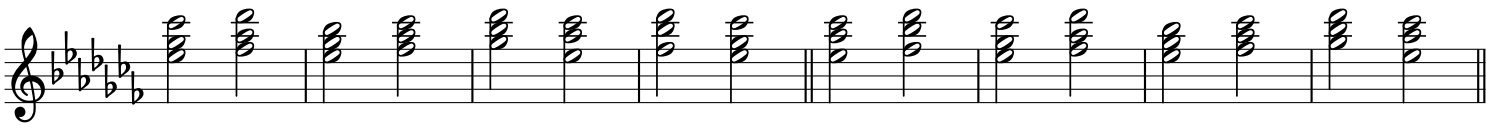
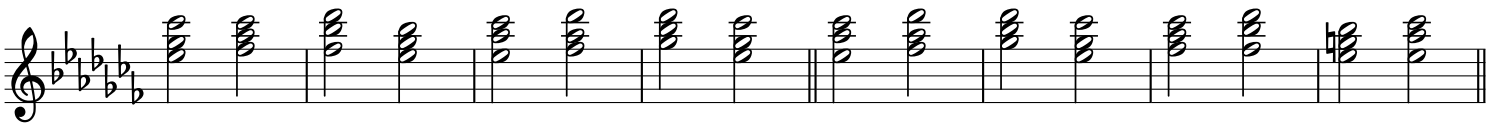
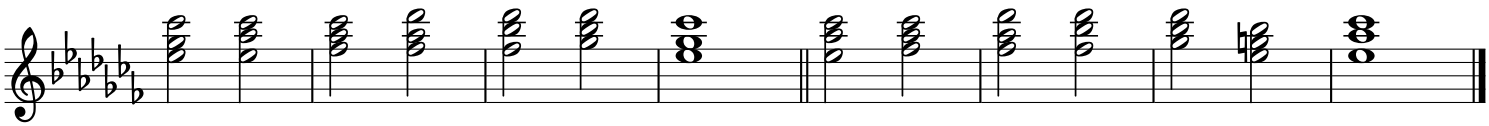


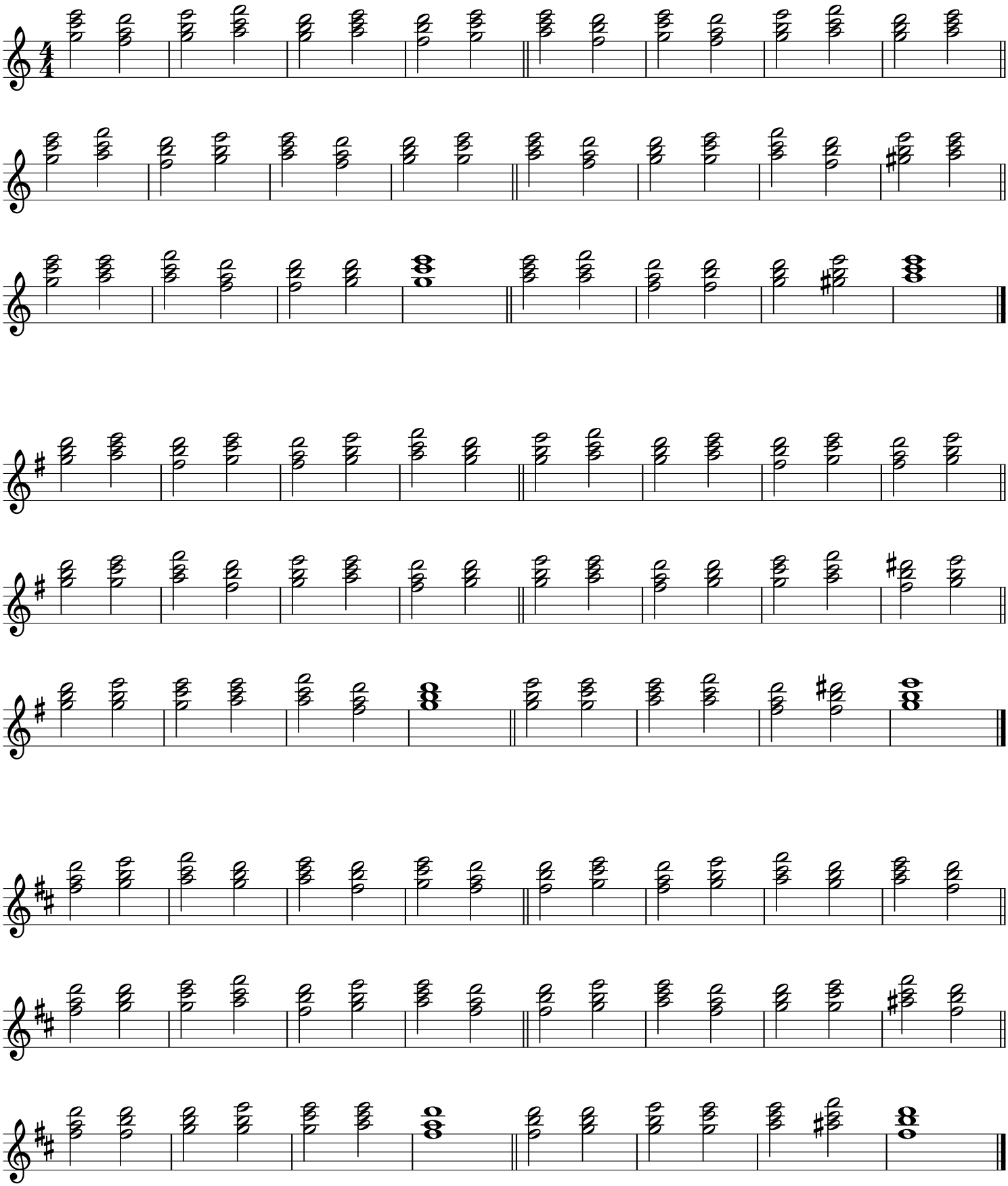



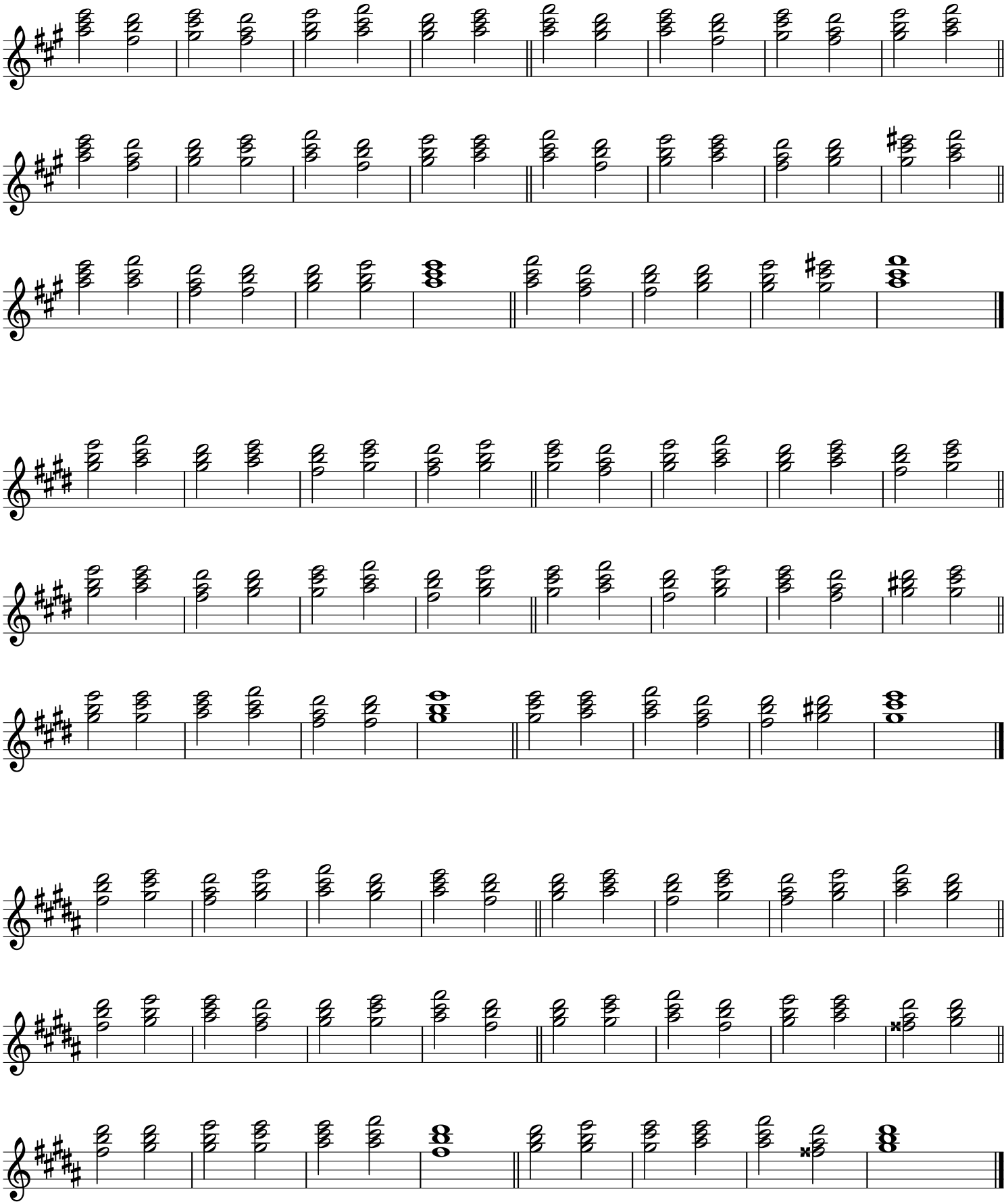


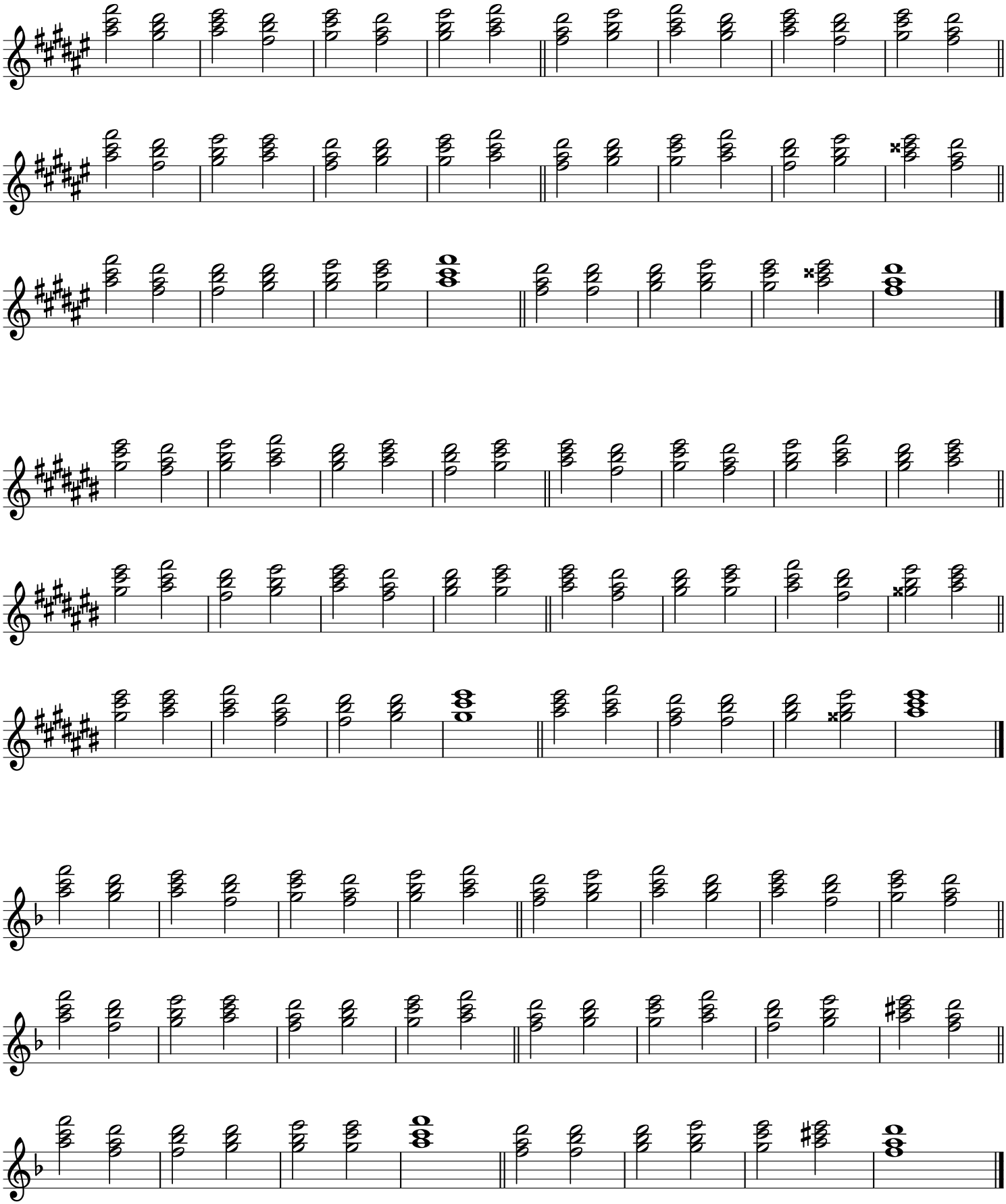


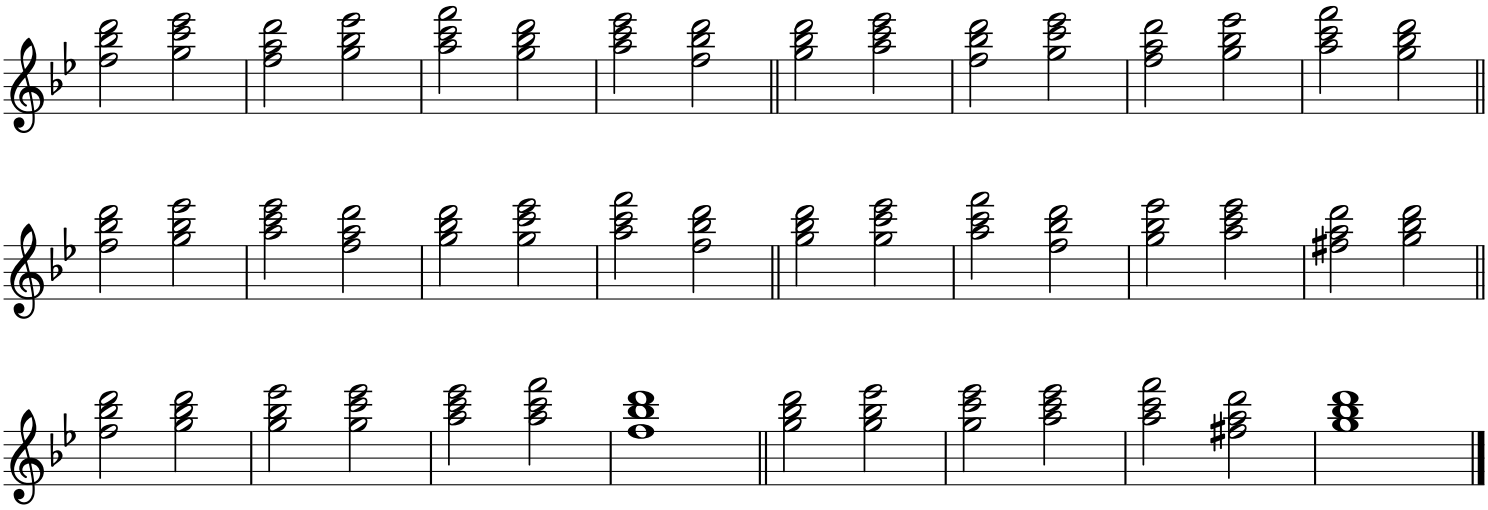







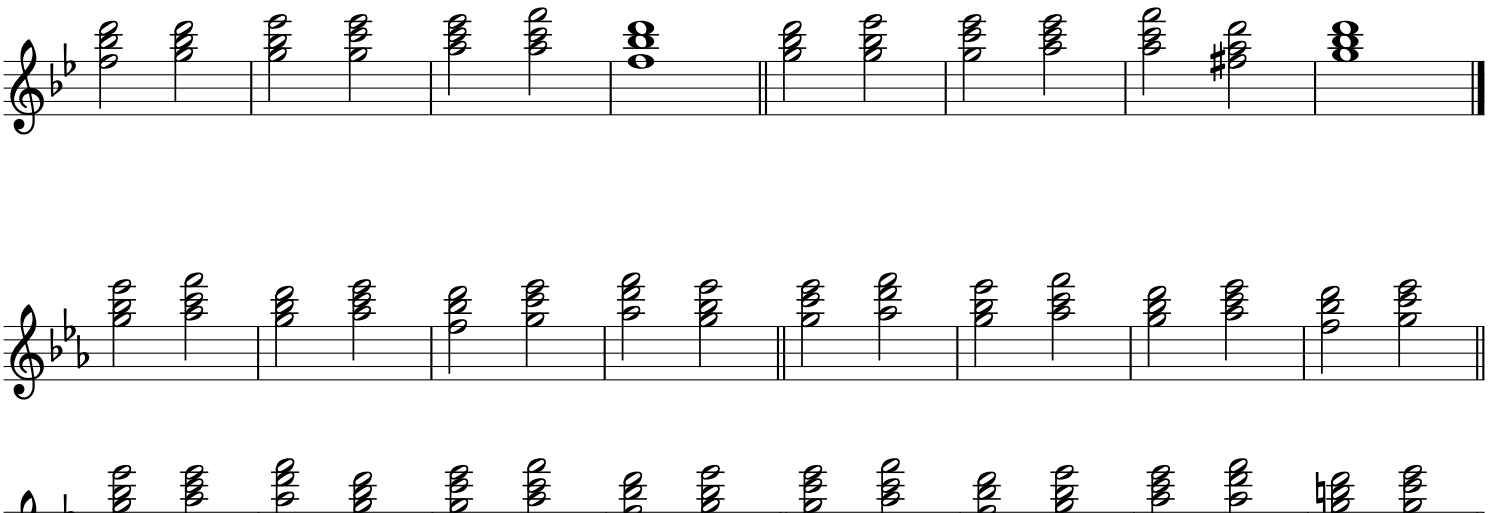
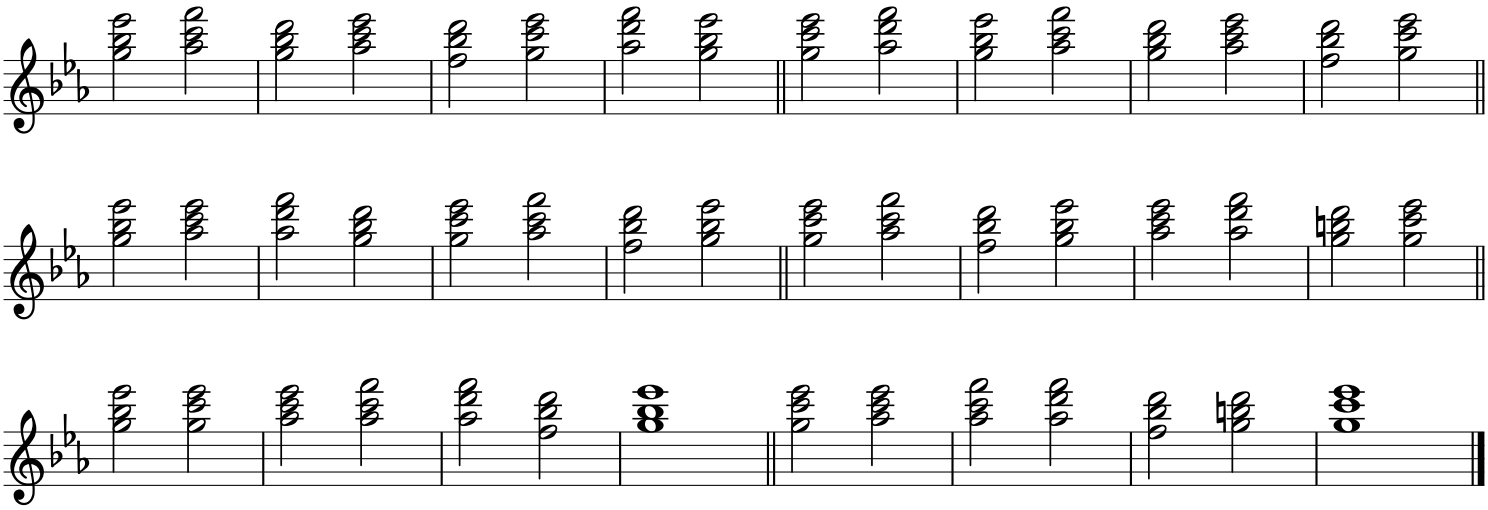
Close Triads 7

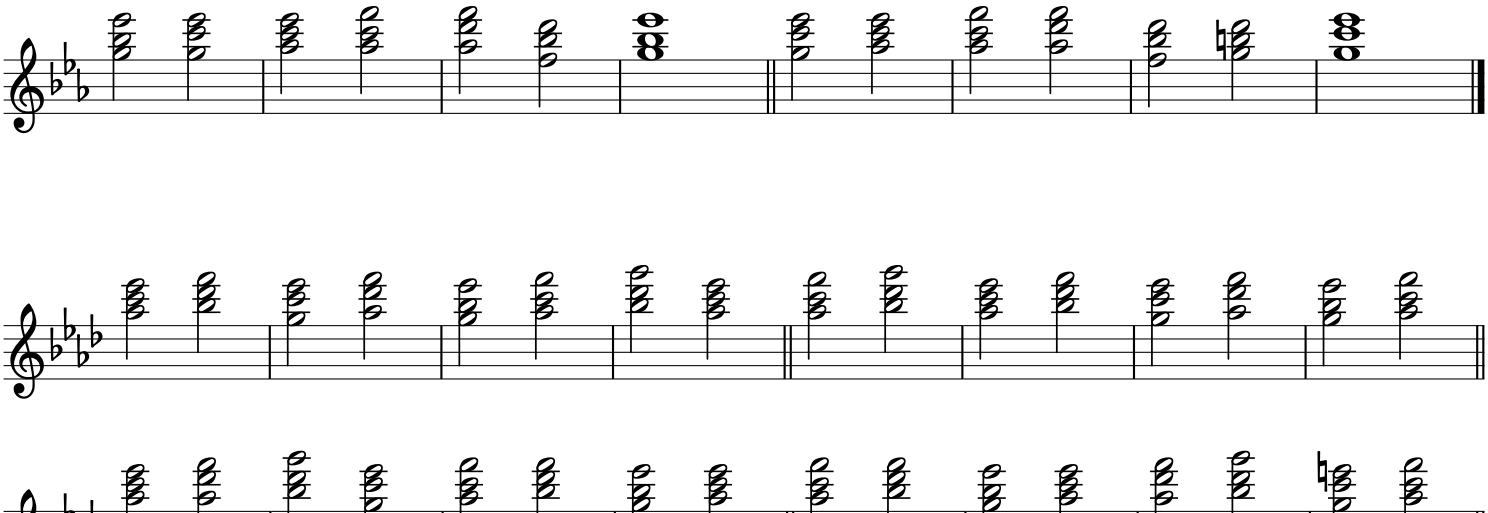
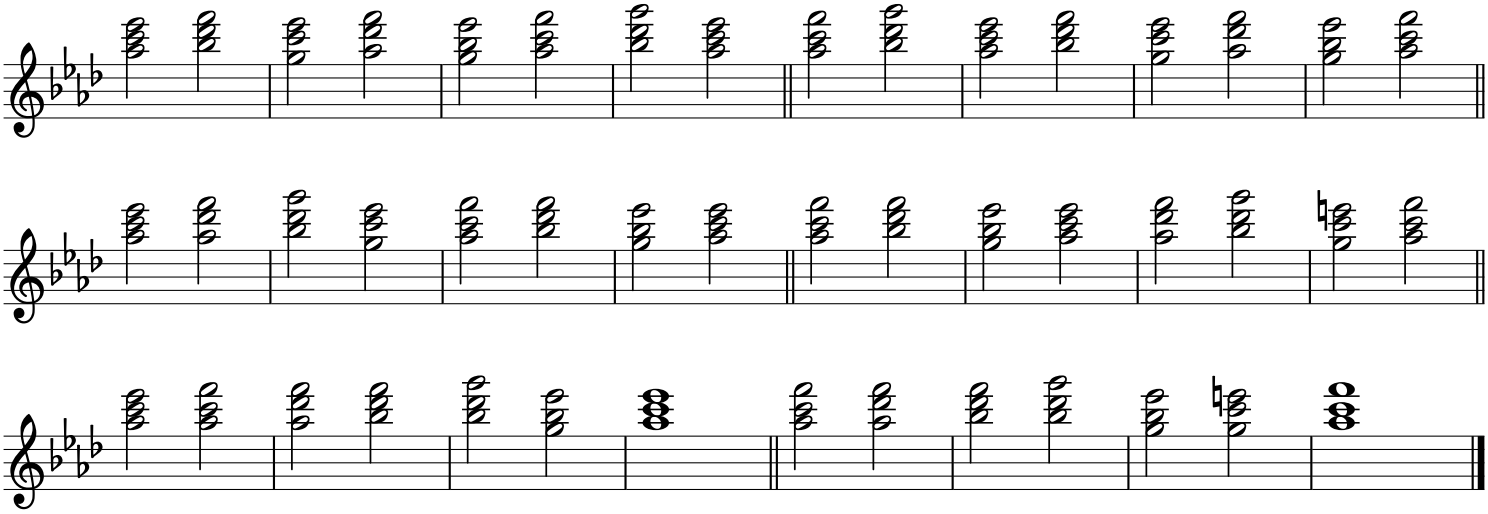


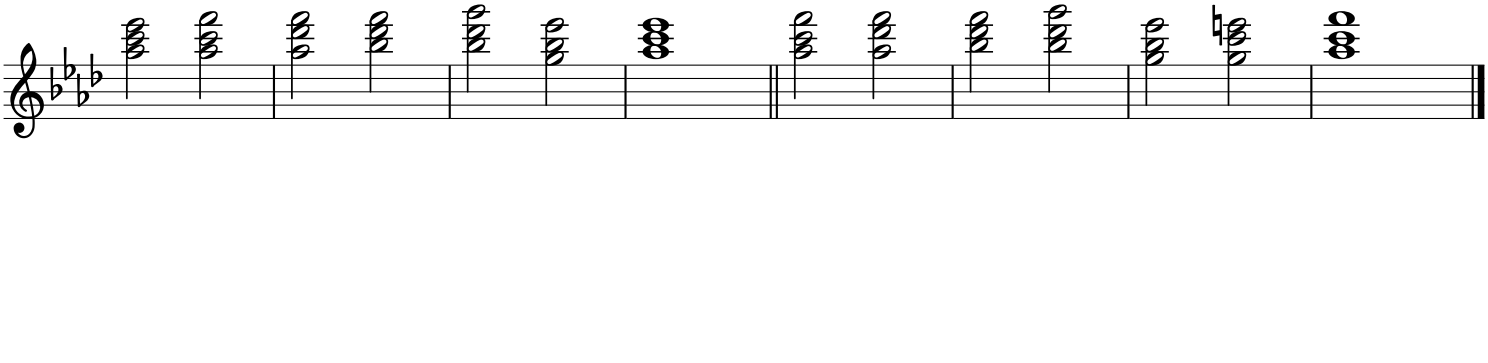


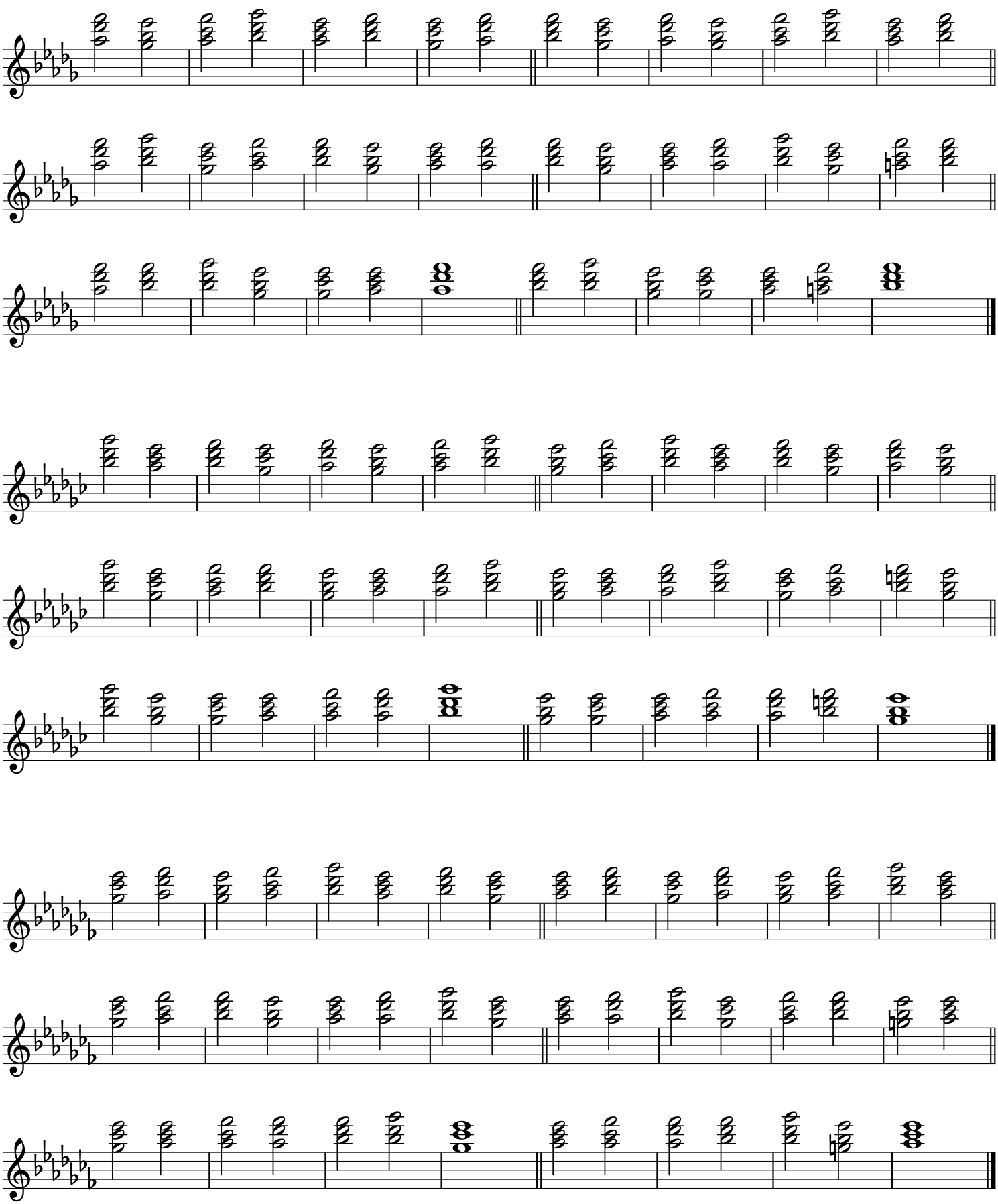








Close Form Triads in IV V I Cycle

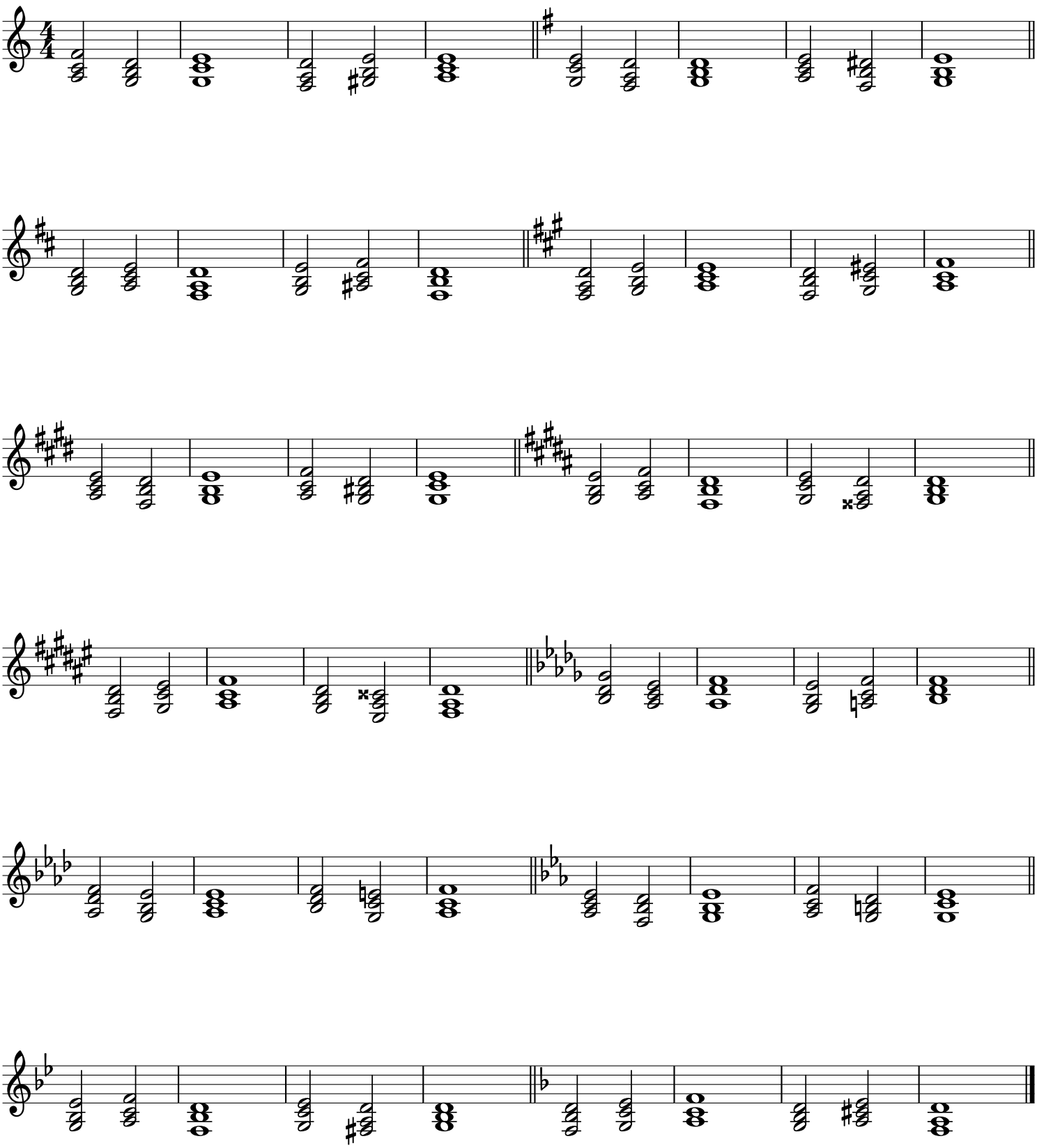
Presentation

Every four measures consists of two phrases, IV V I, then iv V i, all in the close form, corresponding to the key signature they follow. These phrases cycle through all the major and minor tonalities.

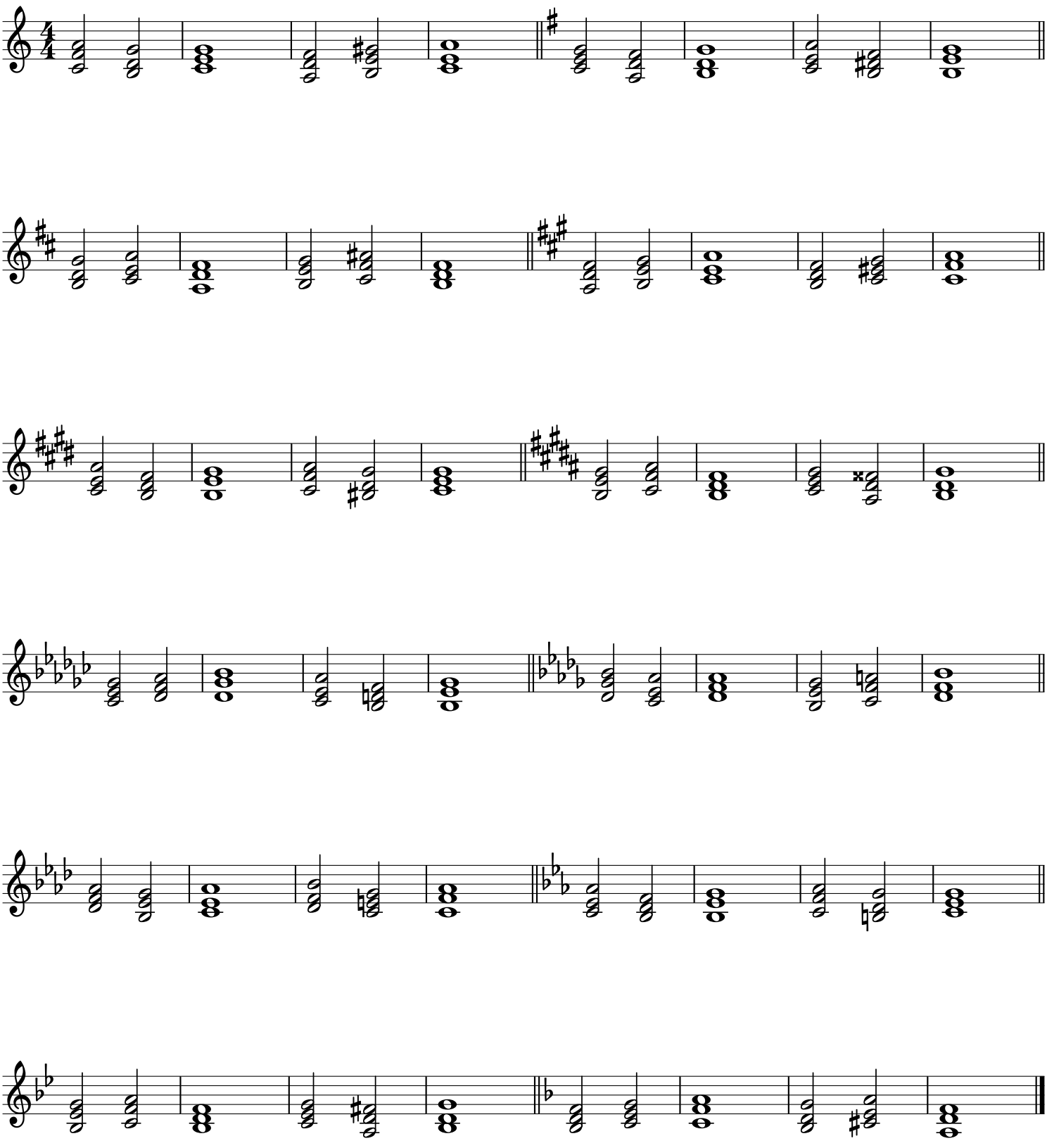
Presented, under the subtitle 1, are the lowest forms of those chords that can fit on the guitar. Presented, under the subtitle 2, are the next higher inversions of the same chords, etc. up to 7.

The enharmonic keys of F♯ and G♭, and their relative minor keys, are alternated from page to page as you move up the inversions. The keys of C♯ and C♭, and their relative minor keys, are omitted.

Close Triads in IV V I Cycle



Close Triads in IV V I Cycle



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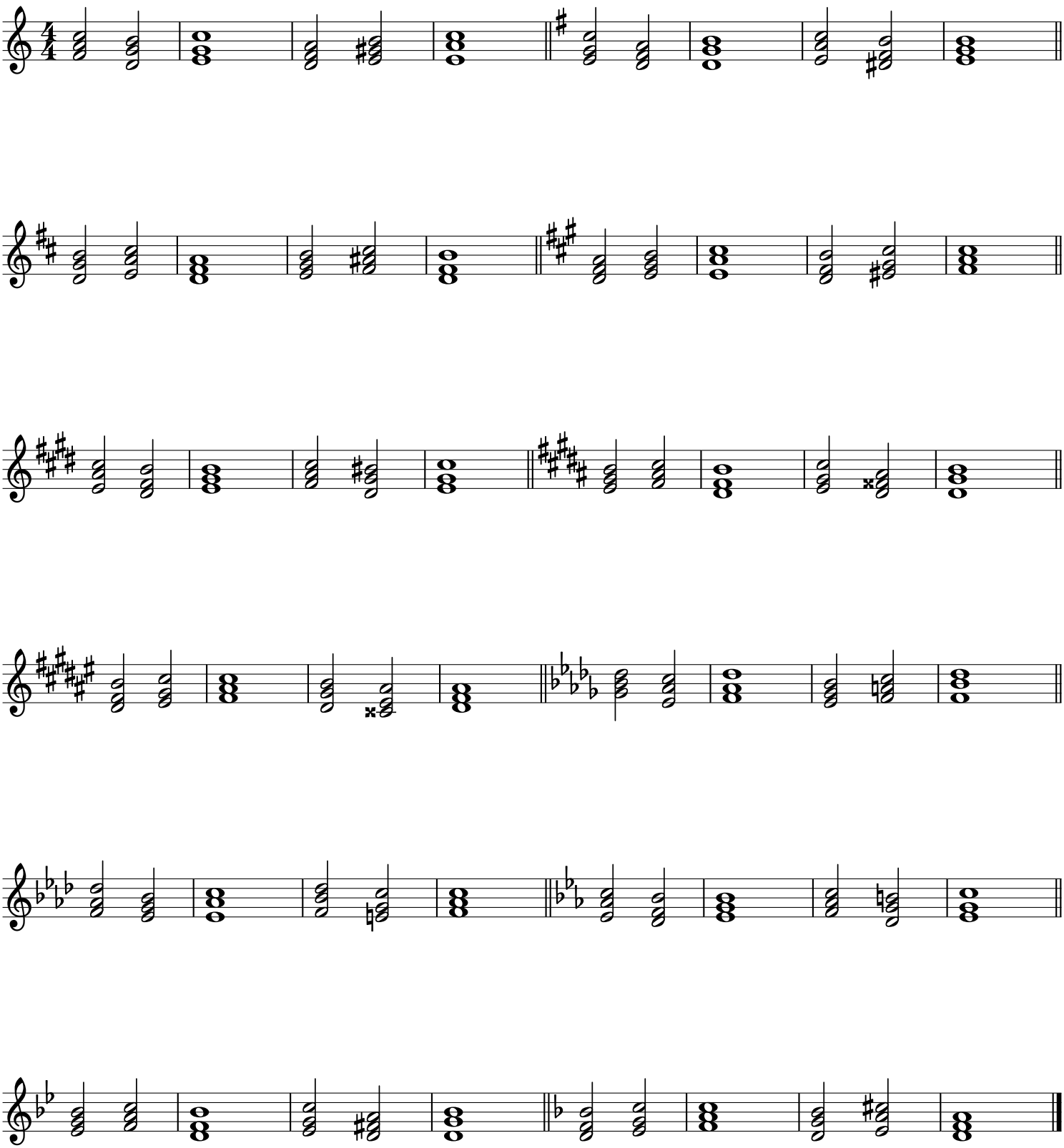

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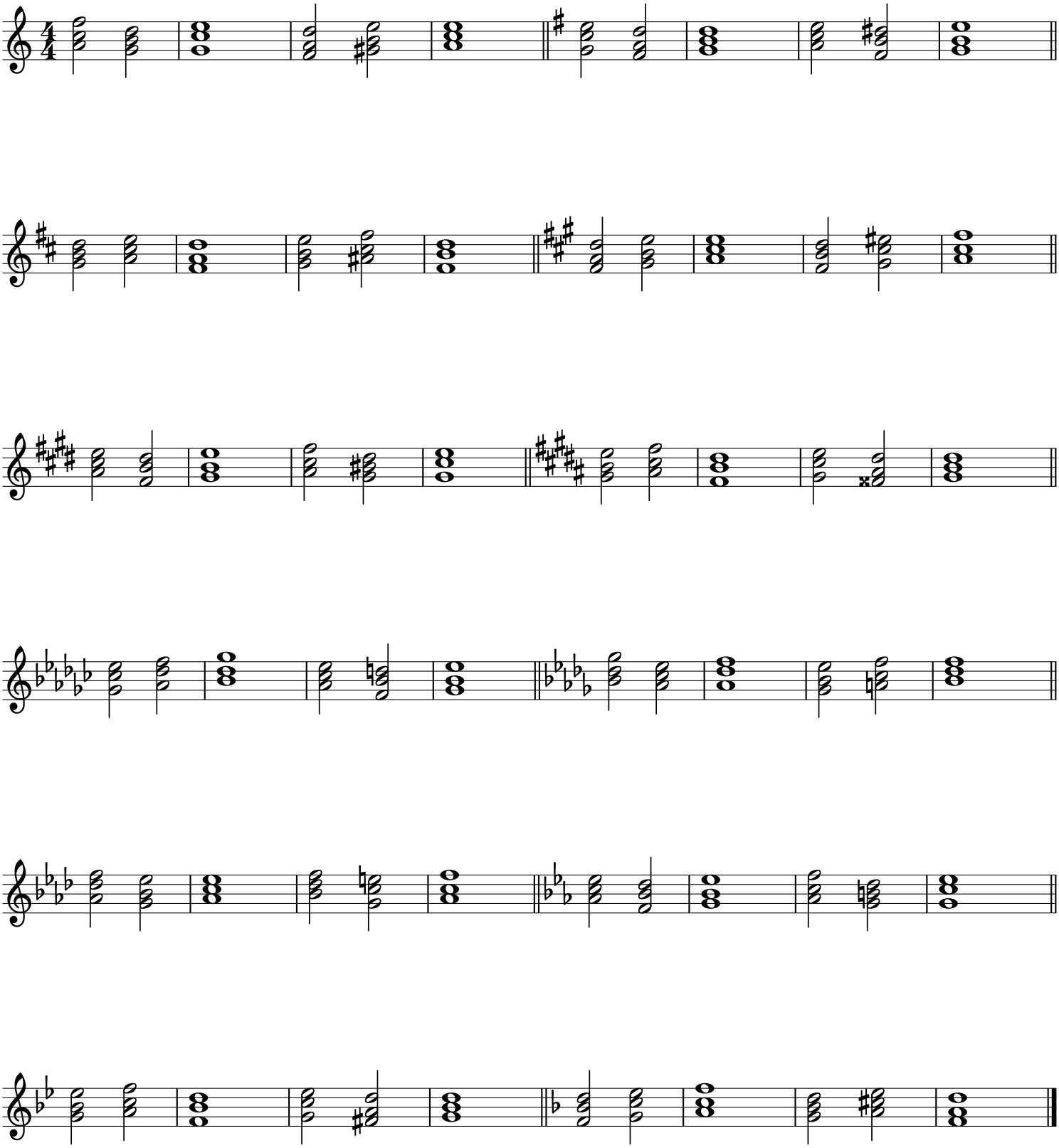

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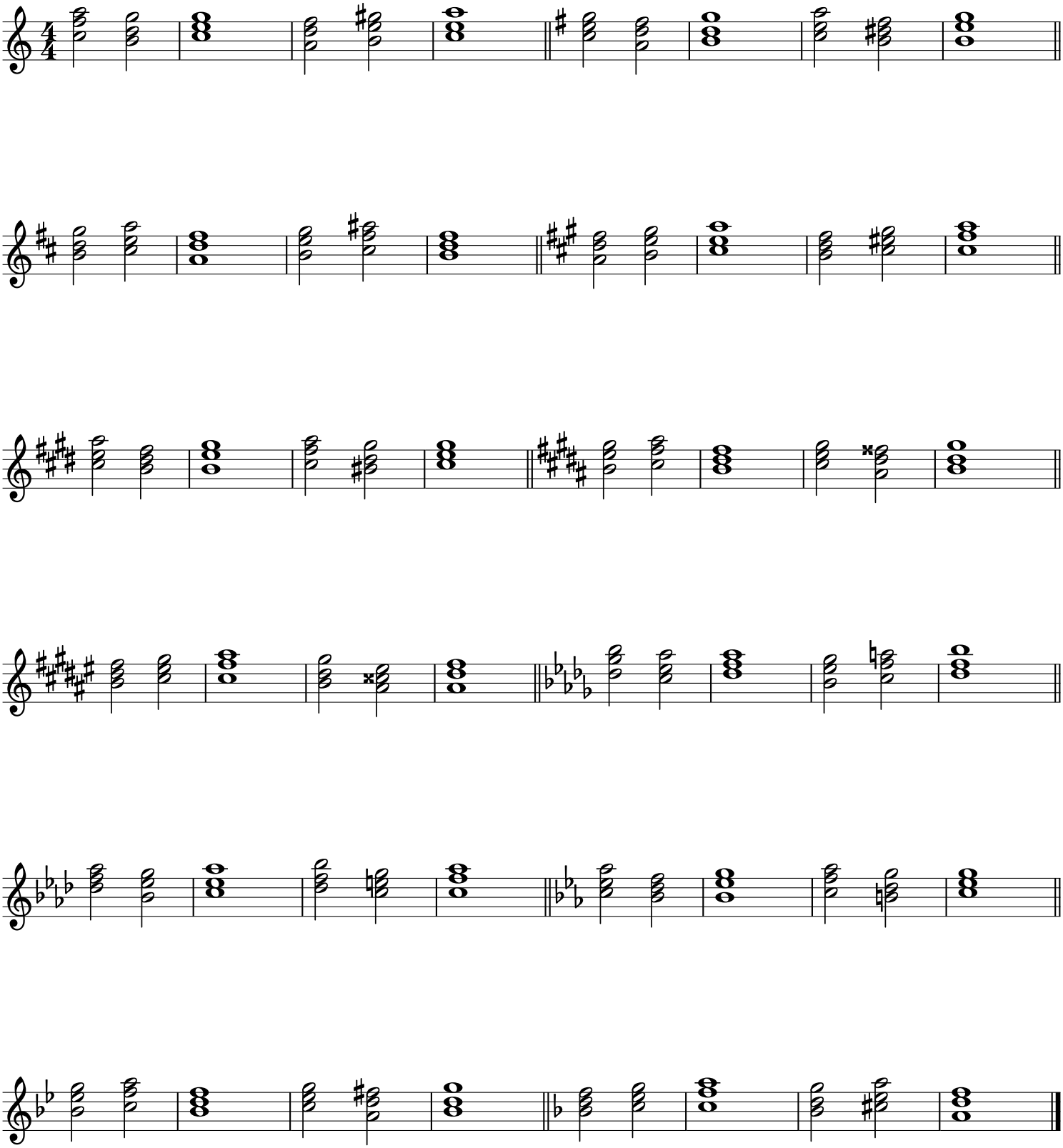

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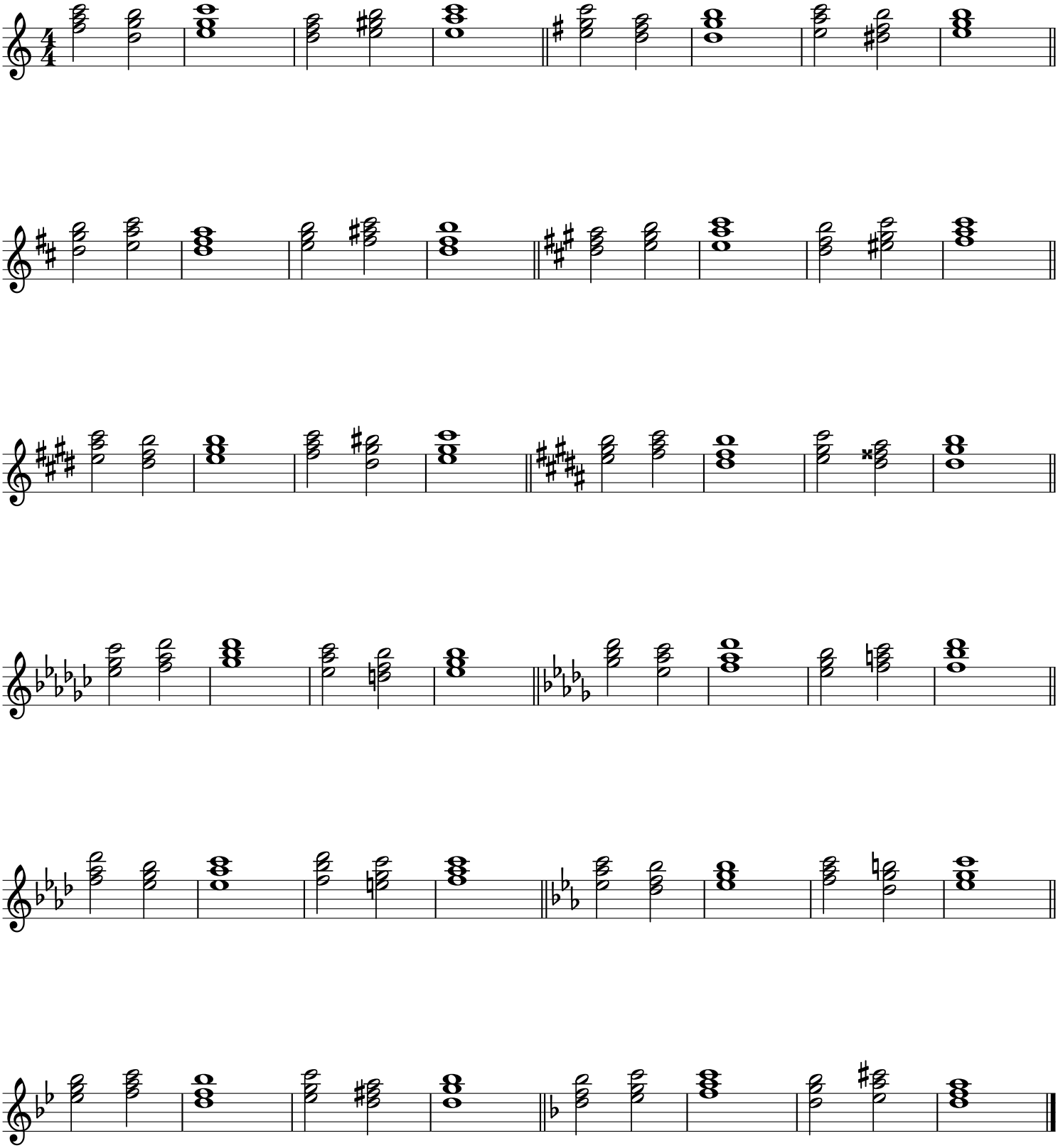
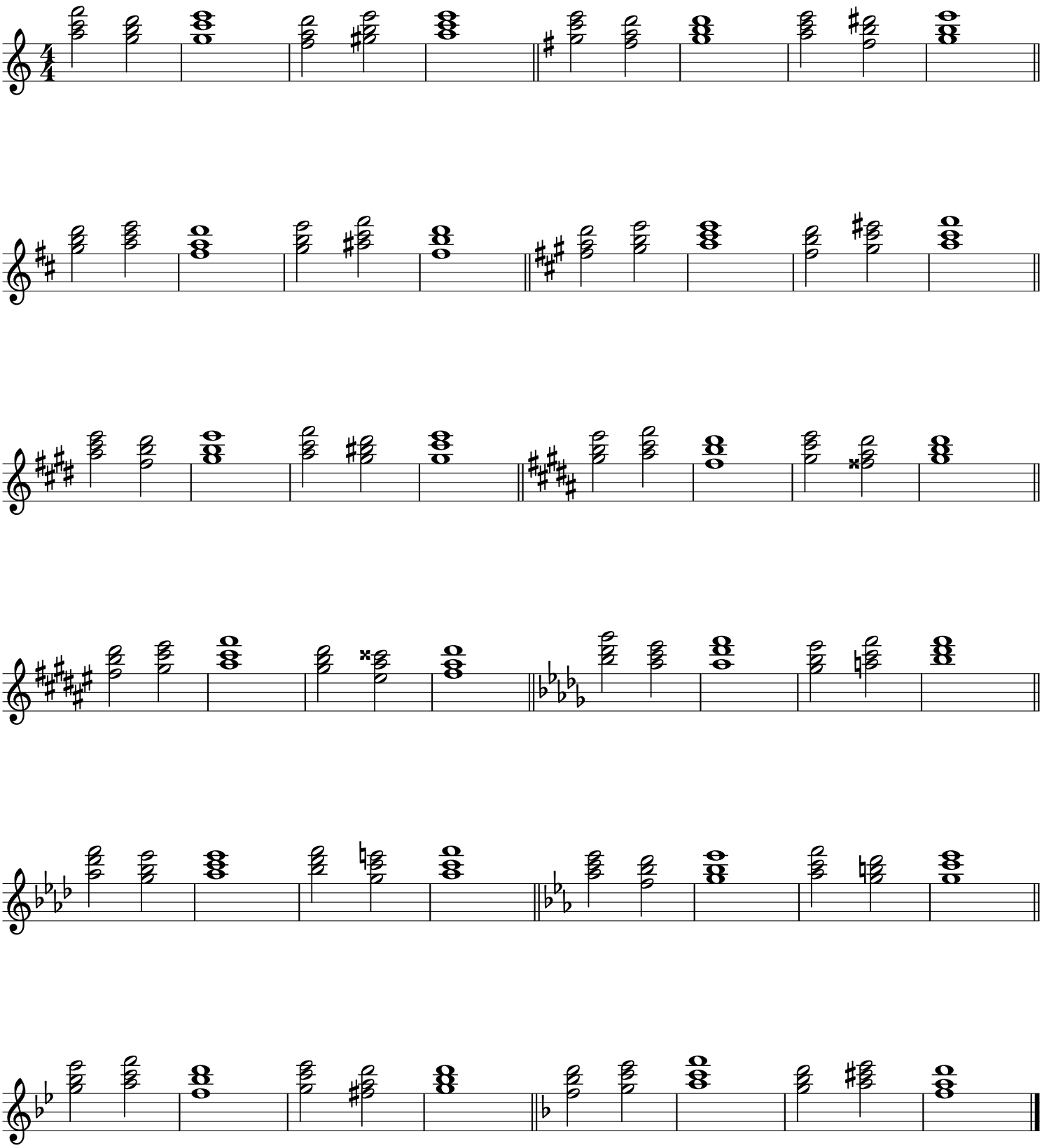


Close Triads in IV V I Cycle



Open Form Triads in IV V I Cycle

Presentation

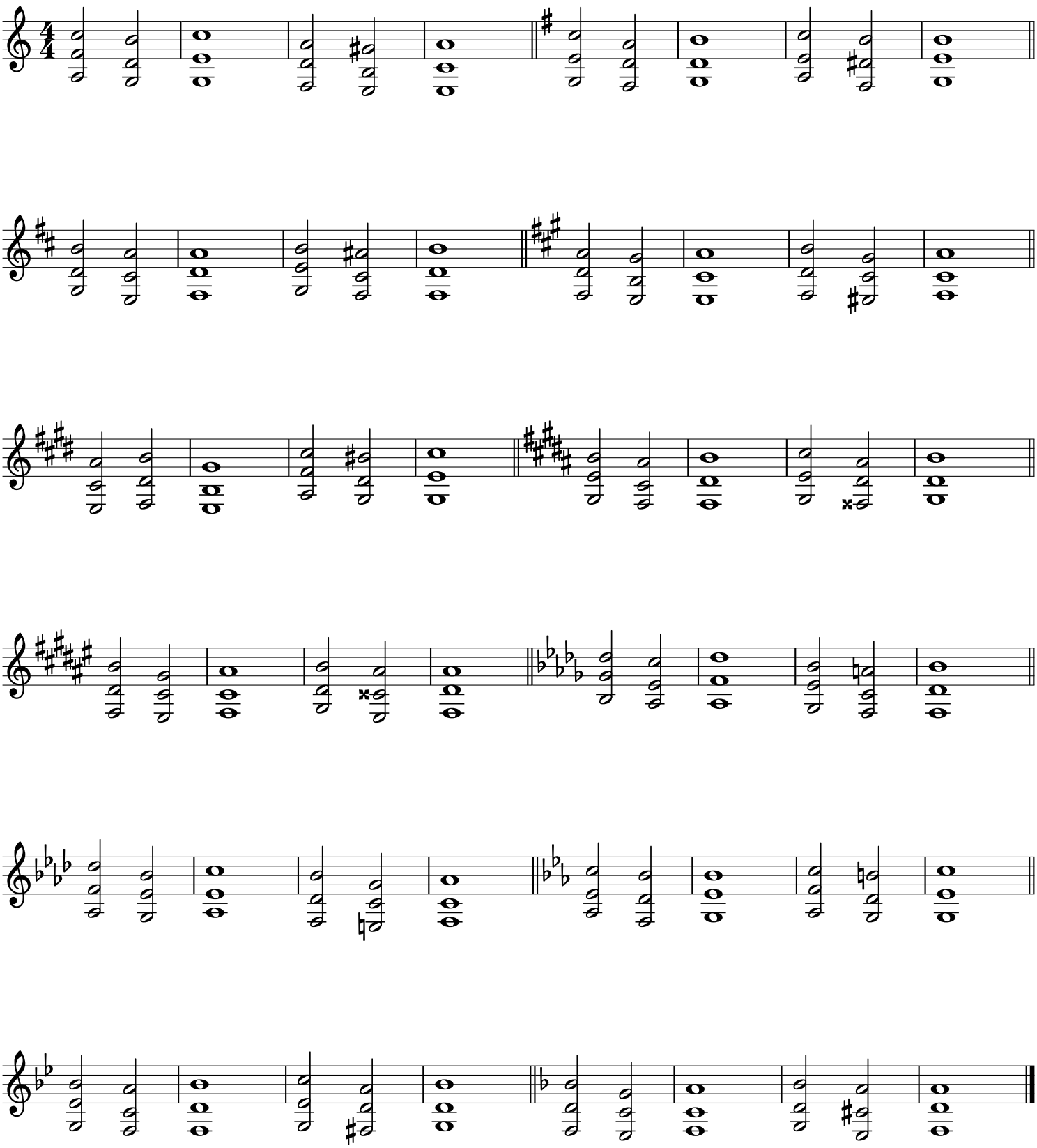
Every four measures consists of two phrases, IV V I, then iv V i, all in the open form, corresponding to the key signature they follow. These phrases cycle through all the major and minor tonalities.

Presented, under the subtitle 1, are the lowest forms of those chords that can fit on the guitar. Presented, under the subtitle 2, are the next higher inversions of the same chords, etc. up to 5.

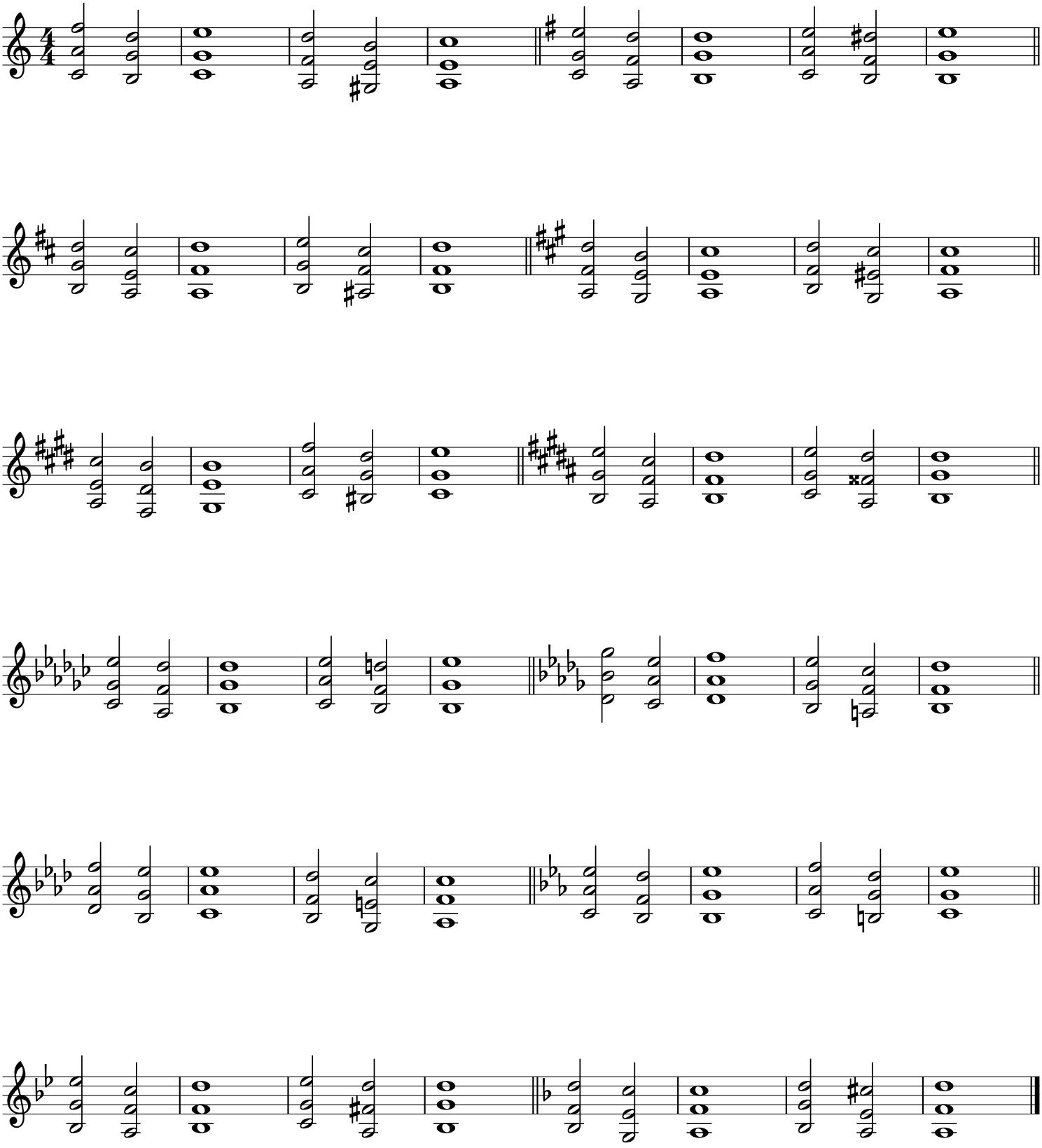
The enharmonic keys of F♯ and G♭, and their relative minor keys, are alternated from page to page as you move up the inversions. The keys of C♯ and C♭, and their relative minor keys, are omitted.

Open Triads in IV V I Cycle

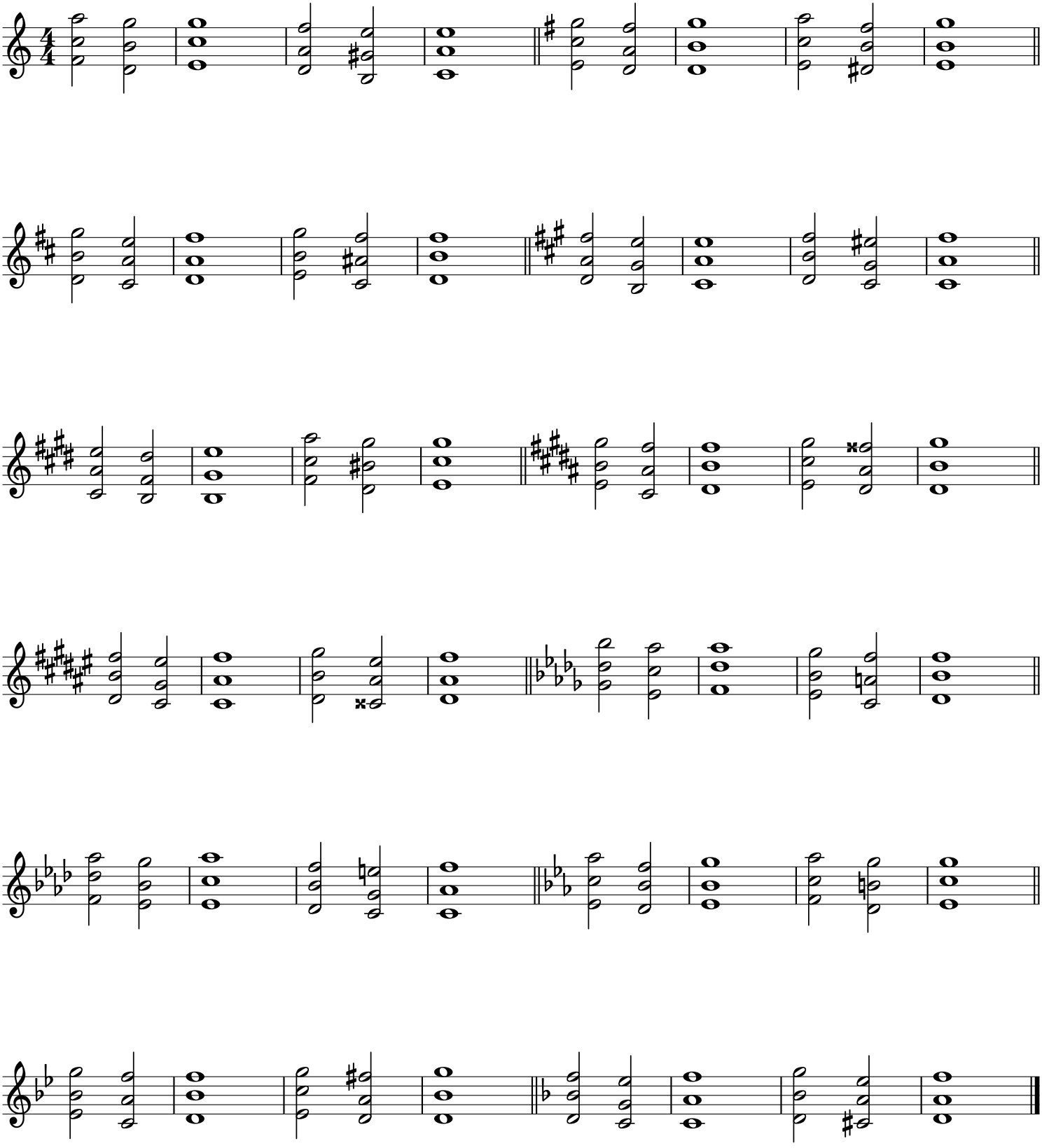
1



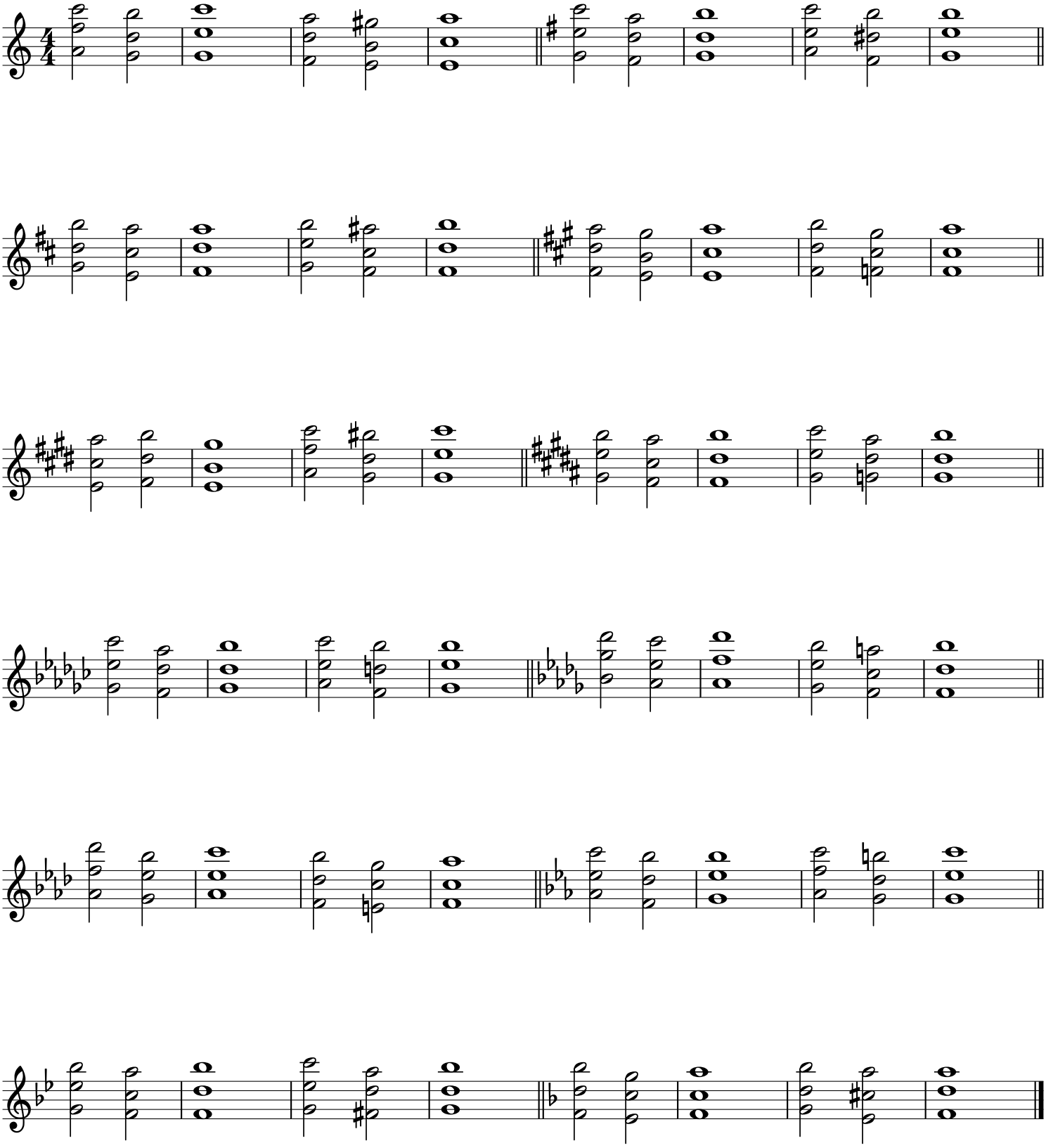
Open Triads in IV V I Cycle



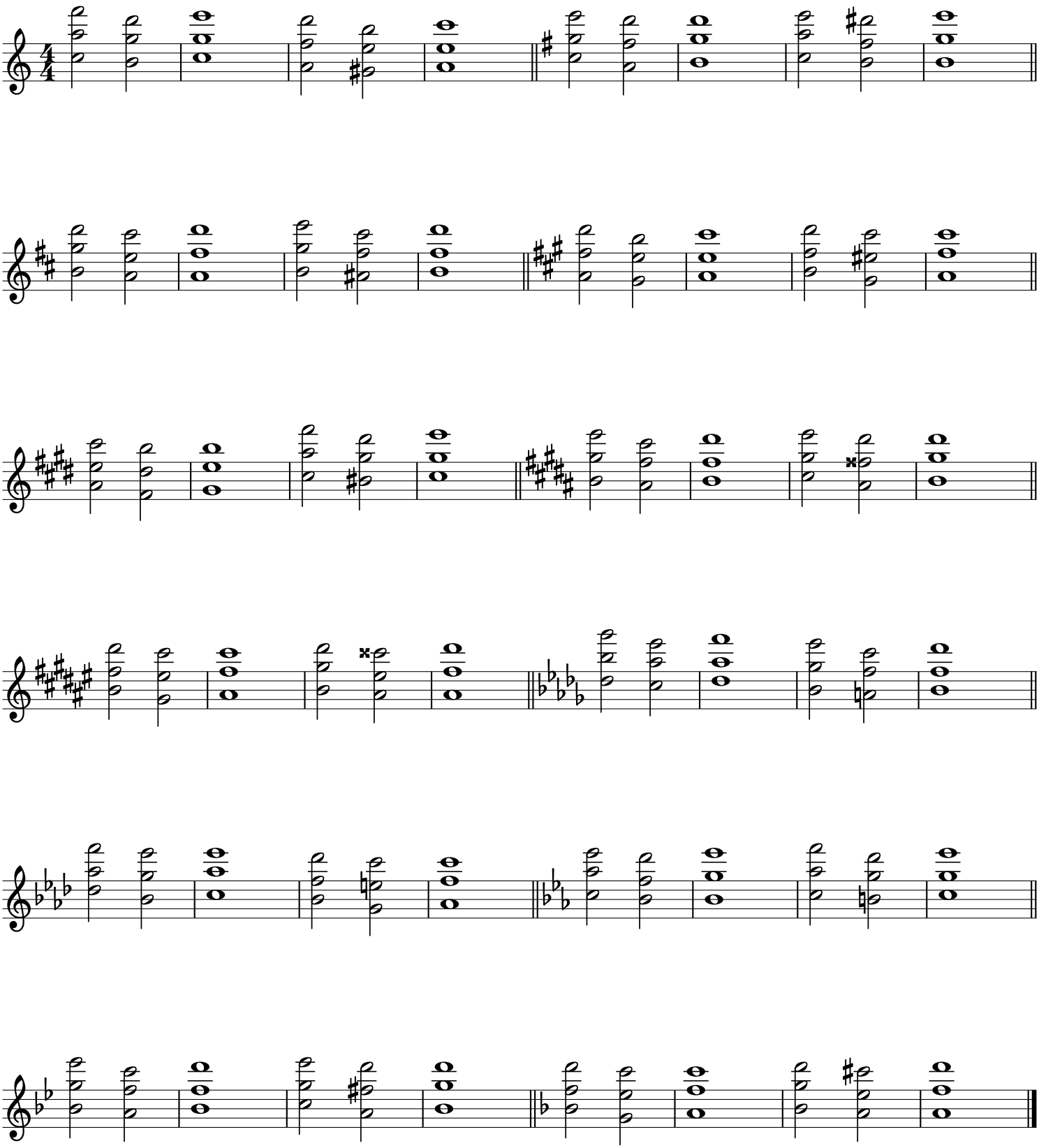
Open Triads in IV V I Cycle



Open Triads in IV V I Cycle



Open Triads in IV V I Cycle



Seventh Chords

Presentation of Section One

The first section consists of a compendium of seventh chord shapes. These pages are grouped according to the string set the chords use. Each page has a heading indicating the string set used on that page, for example, ××•••• means the notes are played on strings 4 3 2 1 and strings 6 and 5 aren't used, and ×•••×• means the notes are played on strings 5 4 3 1 and strings 6 and 2 aren't used.

Presentation of Section Two

The second section consists of the notated chords which correspond to the shapes of the first section. The heading ••••, for example, indicates that the notes can be found on adjacent strings, but it doesn't indicate specifically which strings. Many of the chords are found in more than one position, e.g., a chord might be found on strings 6 5 4 3 and 5 4 3 2, each in a different position, so the choice, then, is up to you. Likewise, •••×•, depending on the pitch range of the chord, indicates that the notes may be found on either strings 6 5 4 2 or 5 4 3 1.

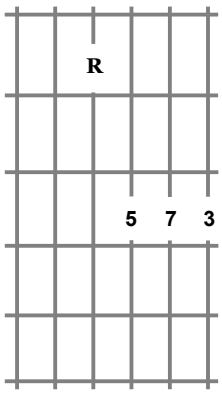
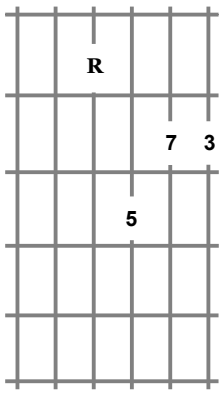
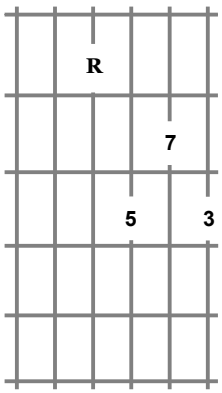
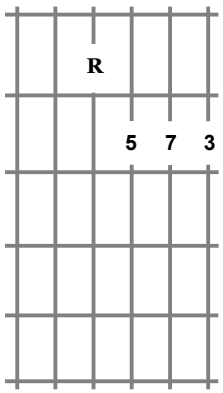
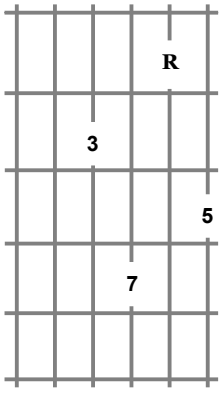
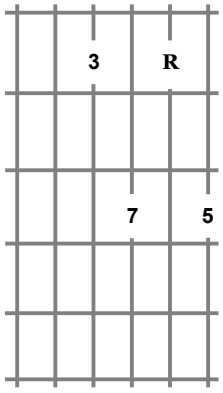
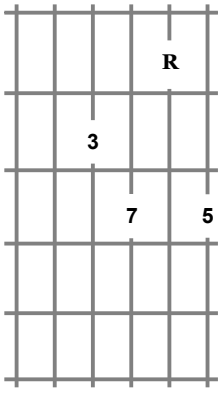
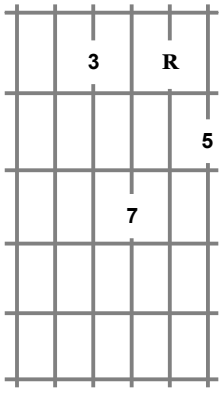
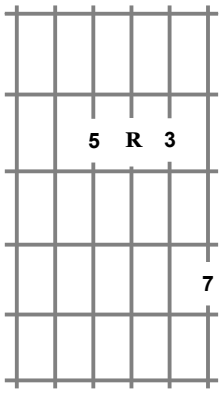
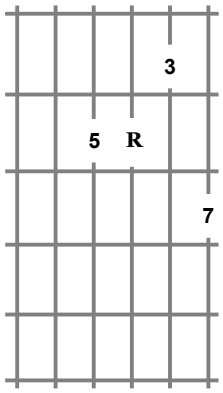
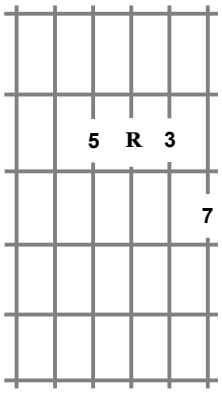
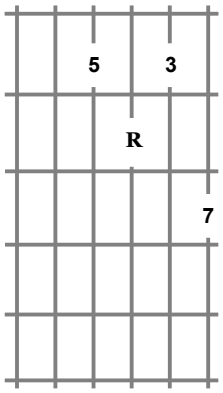
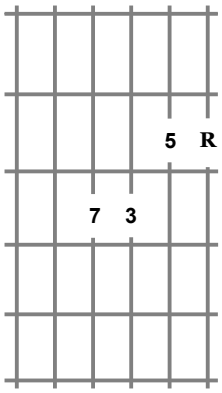
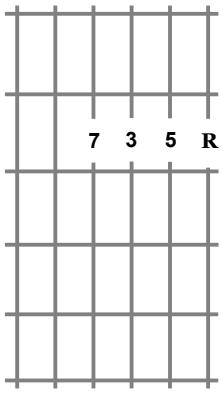
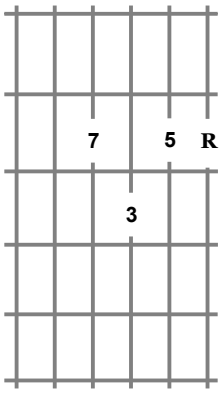
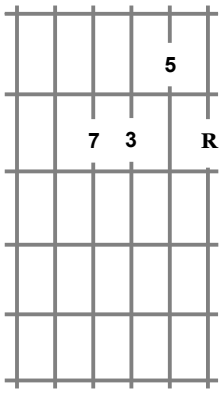
Every four measures consists of two phrases, ii^7 V^7 I^{ma7} then $ii^{ø7}$ V^7 i^7, corresponding to the key signature they follow. These phrases cycle through all the major and minor tonalities.

There are four different string-set configurations presented, symbolized by ••••, •×•••, ••×••, and •••×•. The subtitle 1.1, for example, refers to the lowest forms of •••• that can fit on the guitar; 1.2 refers to the next higher inversions with the same configuration, etc. up to 1.7.

The enharmonic keys with six sharps or flats are alternated from page to page as you move up the inversions. The keys with seven sharps or flats are omitted.

Suggested Approach

I suggest you memorize as many of these chord voicings and progressions as possible. This way, when you see a voicing and/or progression notated, you'll be able to match it to an already memorized chord form and/or progression. The student of jazz is at a distinct advantage since practicing these chord voicings and progressions in songs is his stock in trade.

	Major 7th	Minor 7th	Dominant 7th	Half Diminished 7th
root position				
first inversion				
second inversion				
third inversion				

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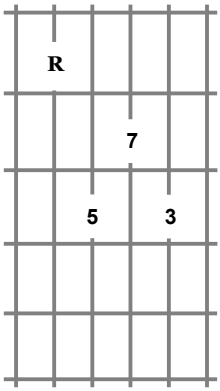
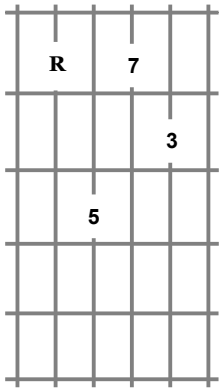
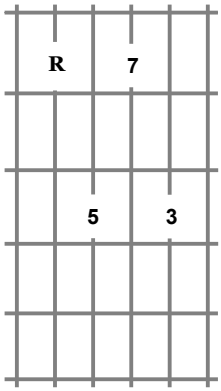
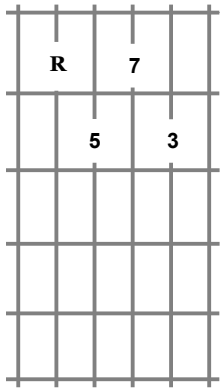
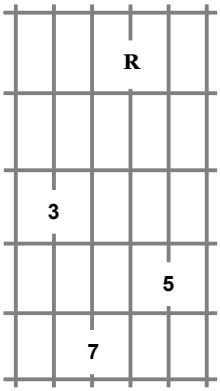
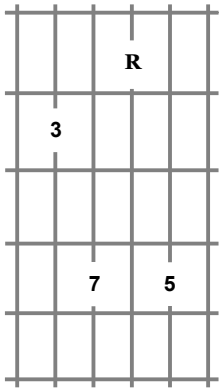
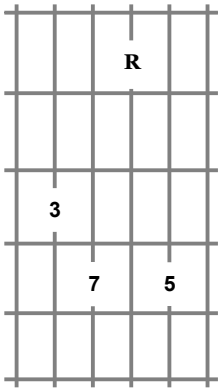
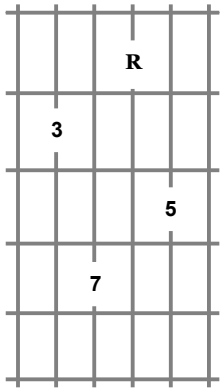
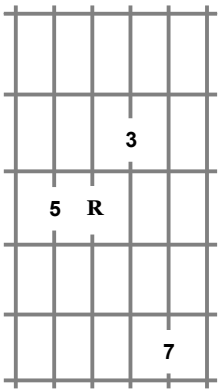
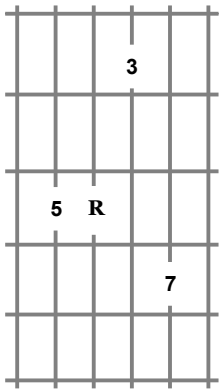
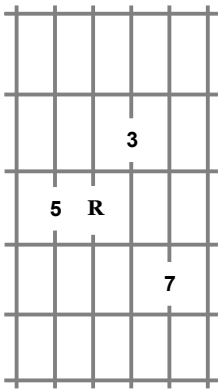
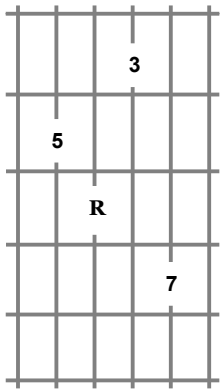
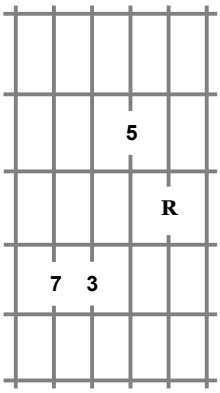
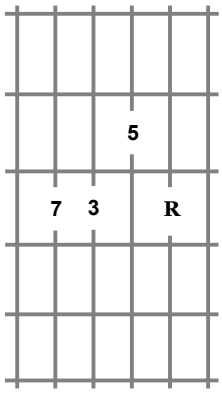
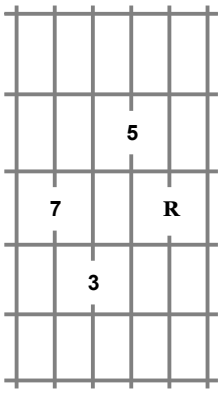
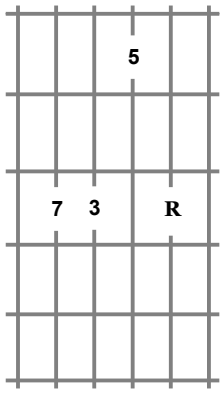
	Major 7th	Minor 7th	Dominant 7th	Half Diminished 7th
root position				
first inversion				
second inversion				
third inversion				

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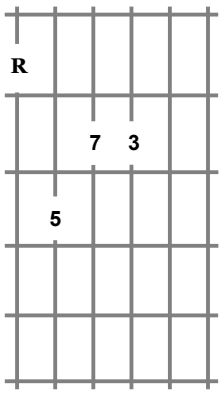
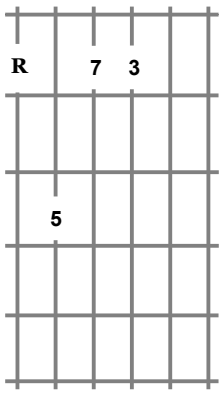
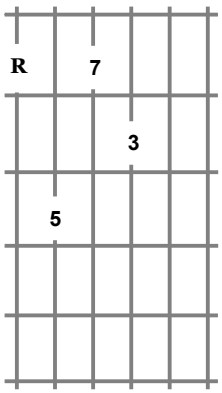
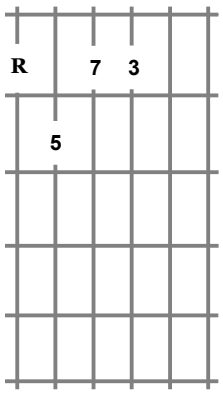
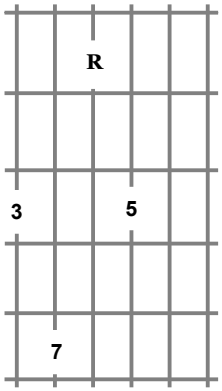
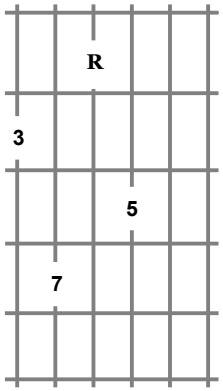
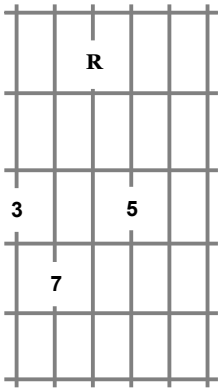
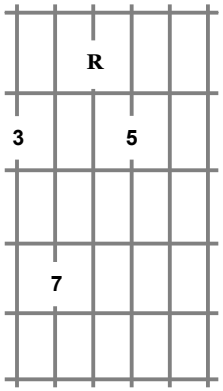
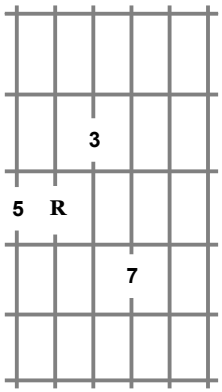
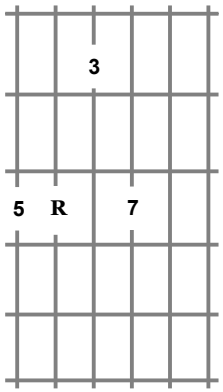
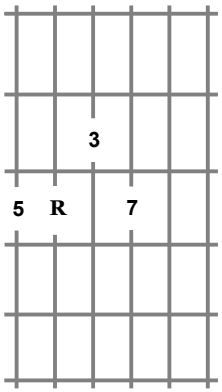
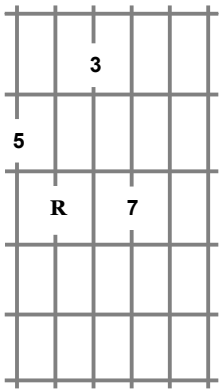
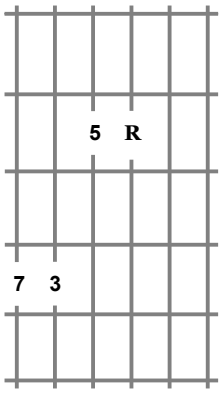
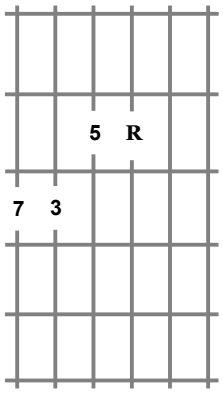
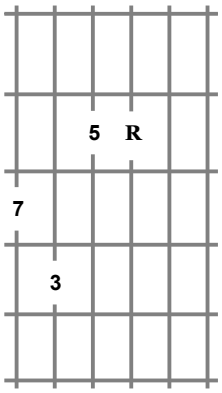
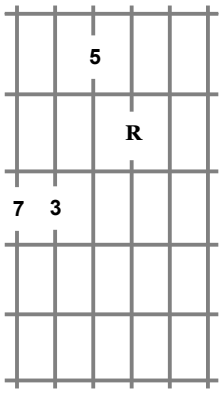
●●●●××

	Major 7th	Minor 7th	Dominant 7th	Half Diminished 7th
root position				
first inversion				
second inversion				
third inversion				

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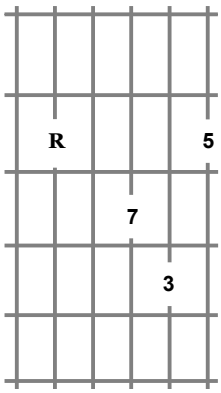
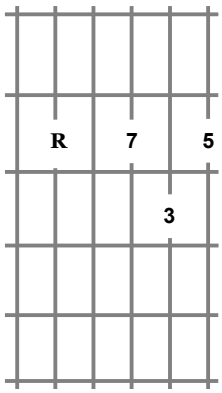
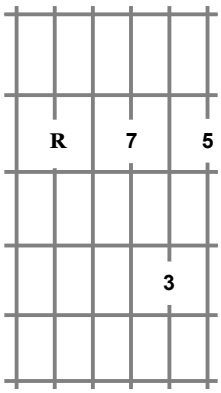
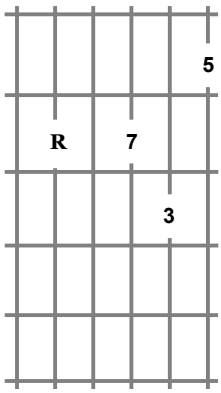
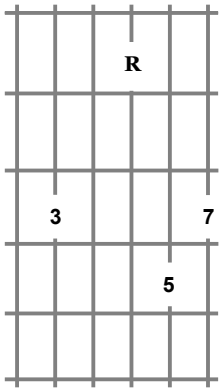
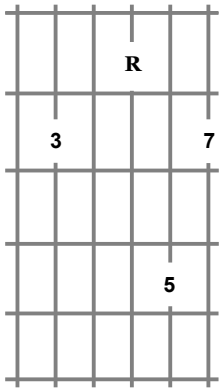
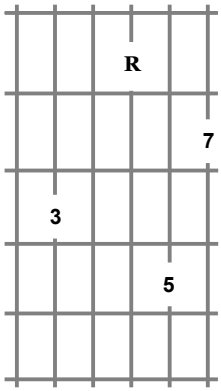
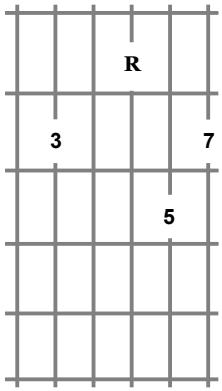
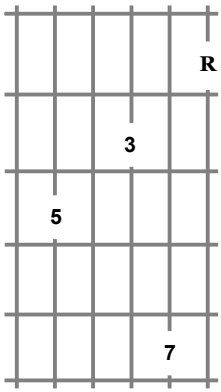
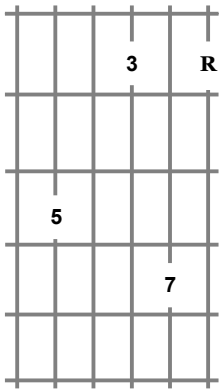
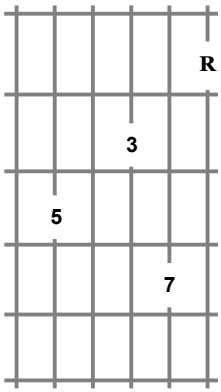
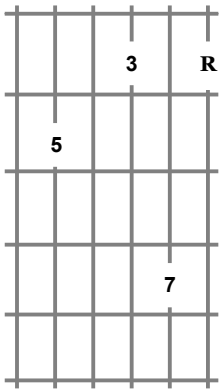
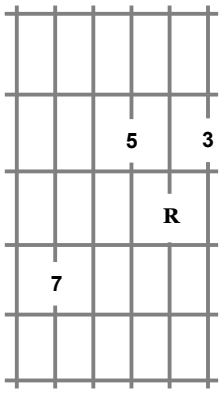
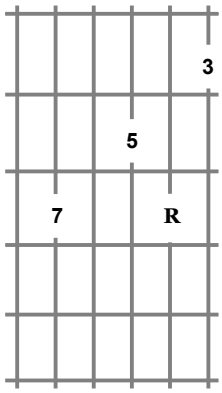
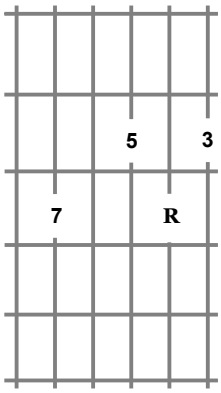
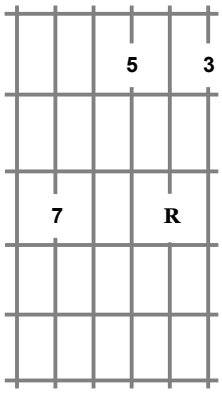
	Major 7th	Minor 7th	Dominant 7th	Half Diminished 7th
root position				
first inversion				
second inversion				
third inversion				

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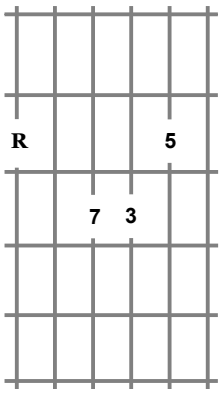
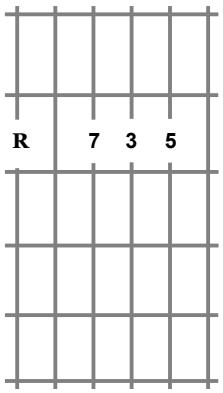
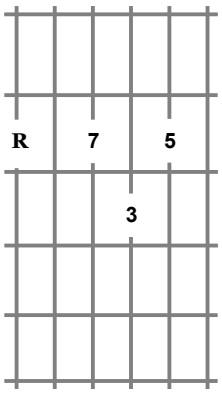
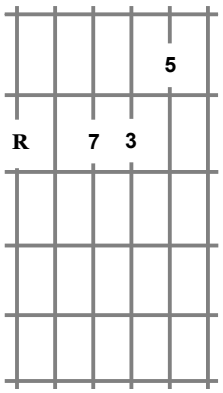
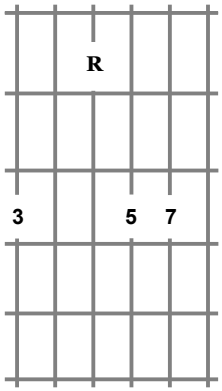
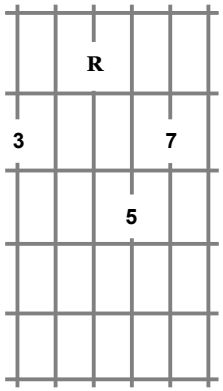
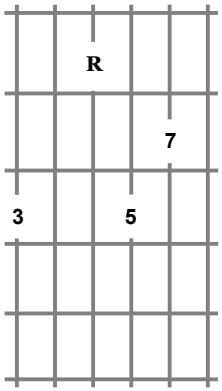
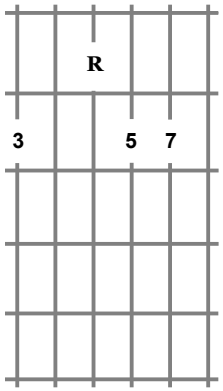
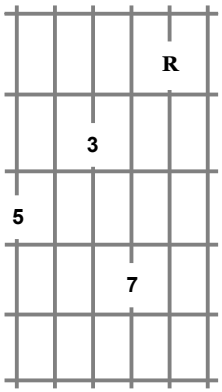
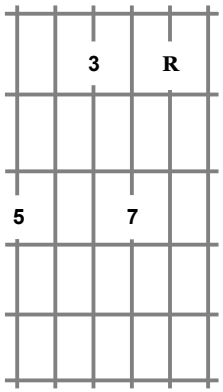
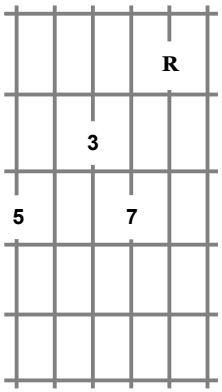
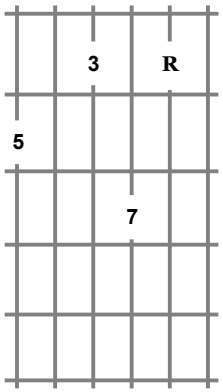
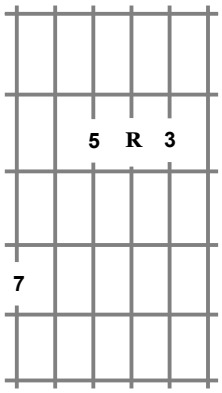
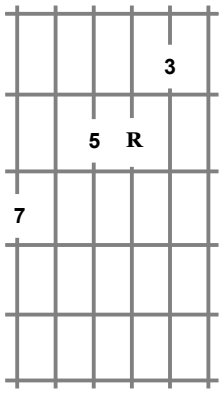
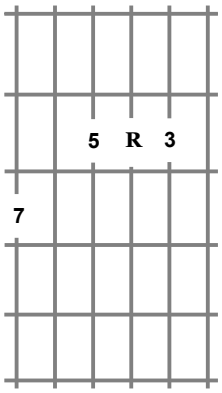
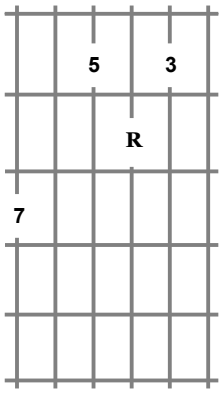
	Major 7th	Minor 7th	Dominant 7th	Half Diminished 7th
root position				
first inversion				
second inversion				
third inversion				

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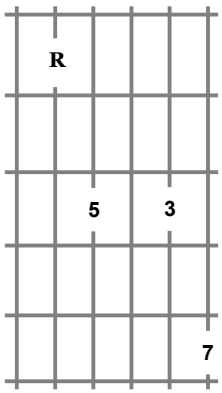
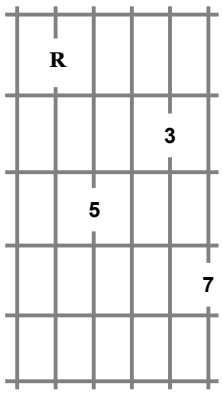
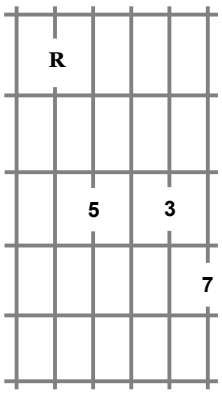
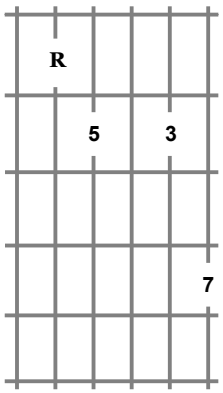
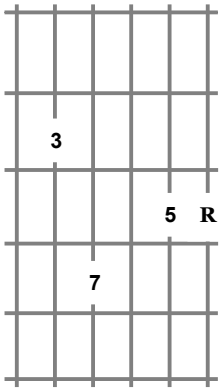
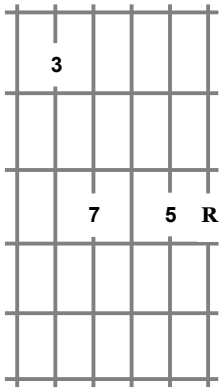
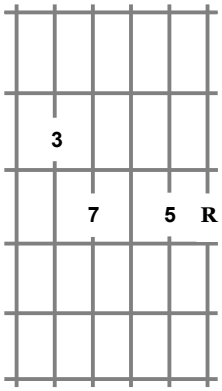
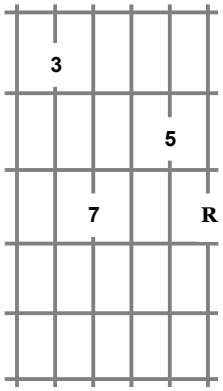
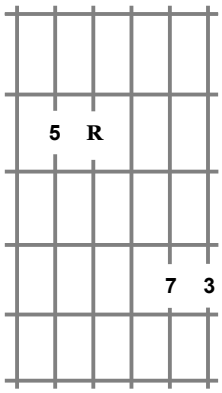
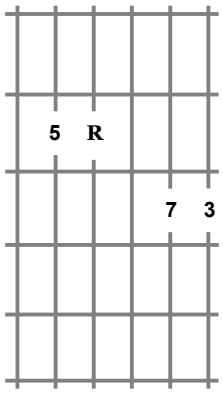
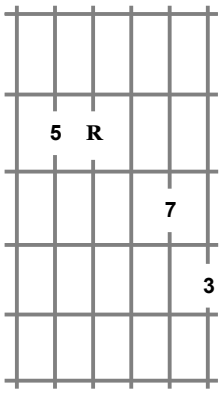
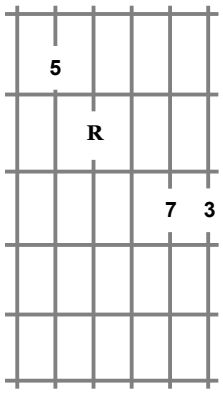
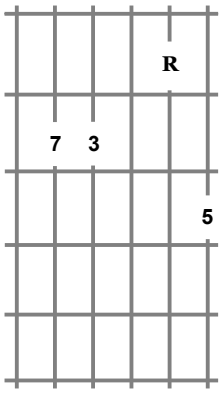
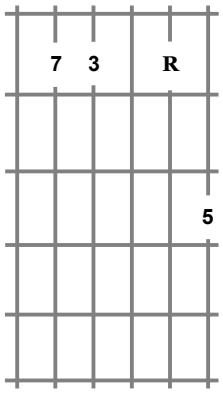
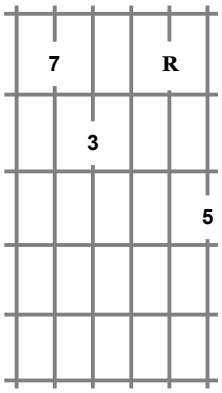
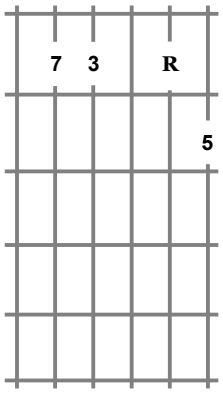
	Major 7th	Minor 7th	Dominant 7th	Half Diminished 7th
root position				
first inversion				
second inversion				
third inversion				

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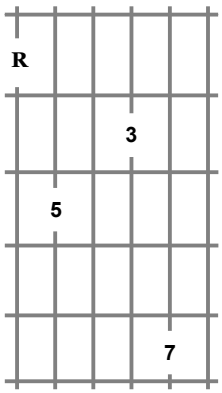
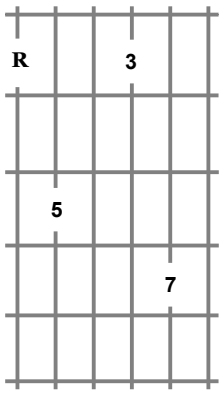
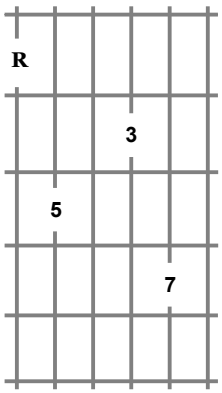
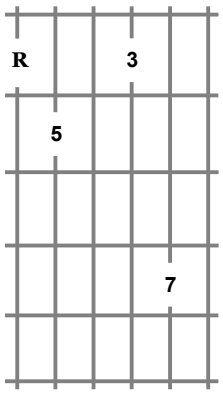
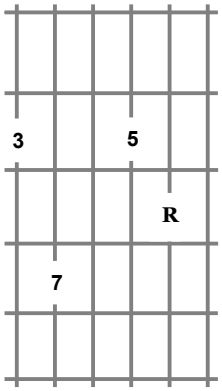
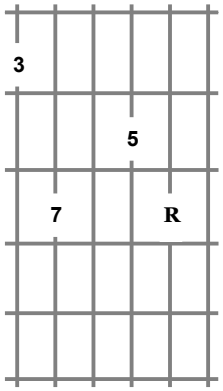
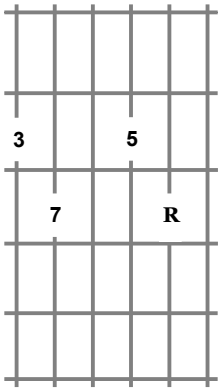
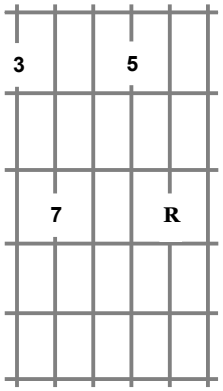
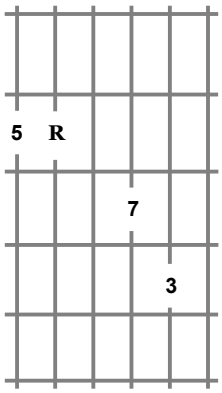
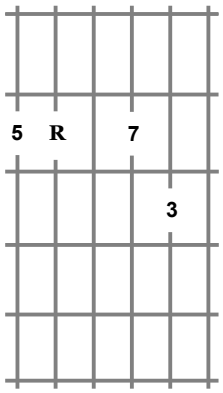
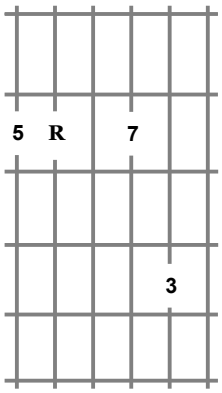
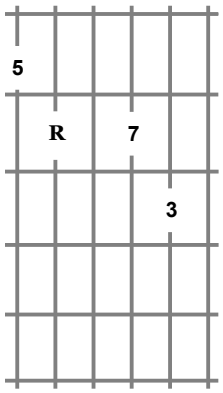
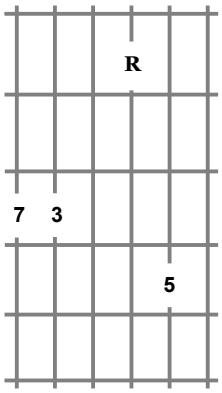
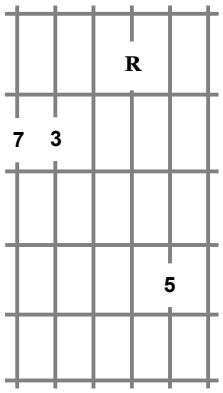
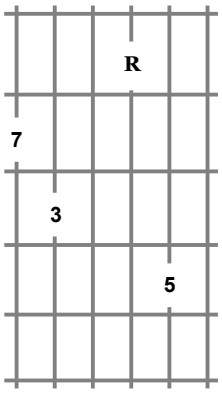
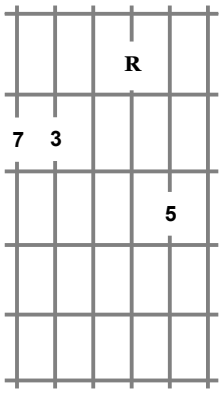
	Major 7th	Minor 7th	Dominant 7th	Half Diminished 7th
root position				
first inversion				
second inversion				
third inversion				

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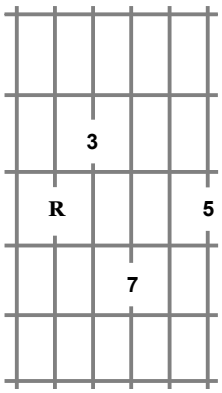
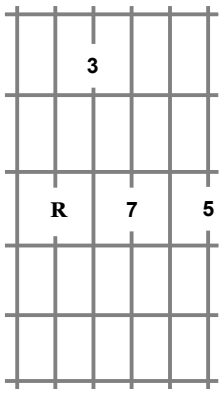
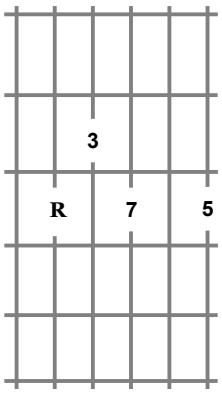
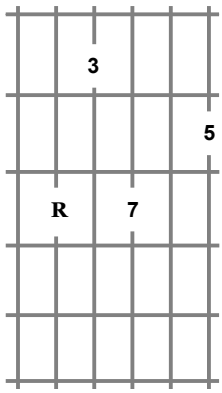
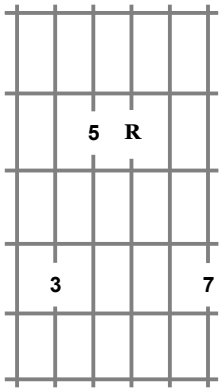
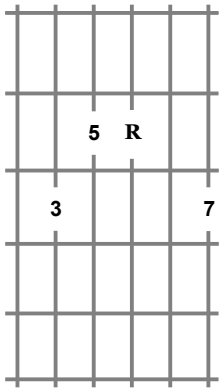
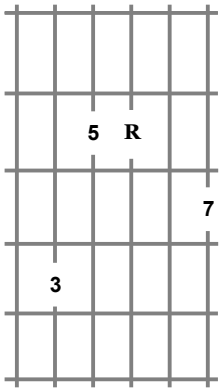
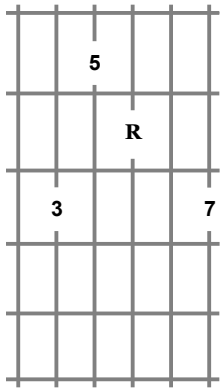
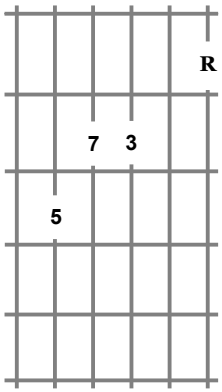
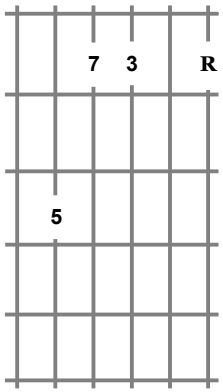
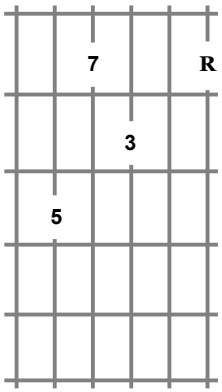
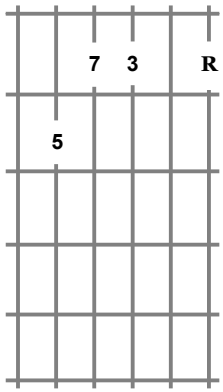
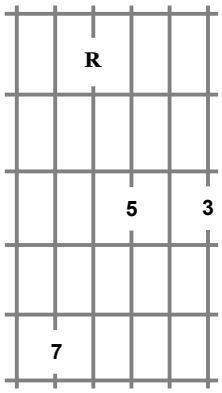
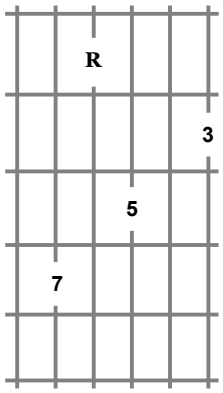
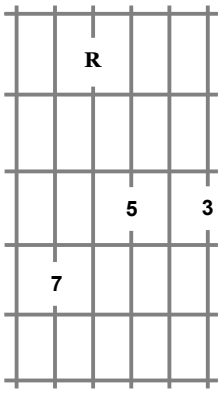
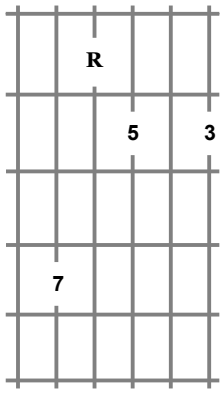
	Major 7th	Minor 7th	Dominant 7th	Half Diminished 7th
root position				
first inversion				
second inversion				
third inversion				

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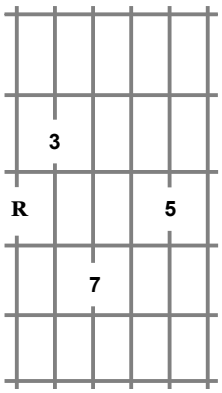
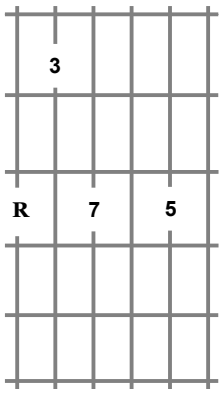
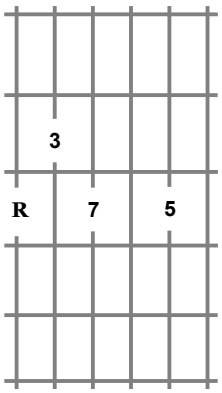
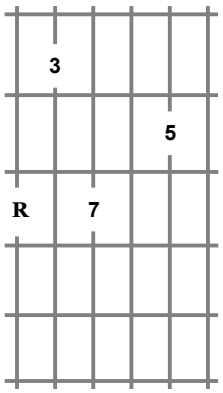
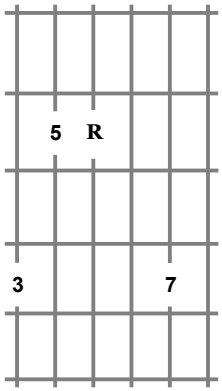
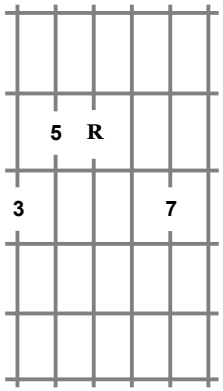
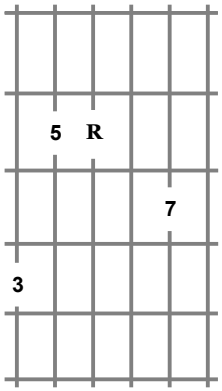
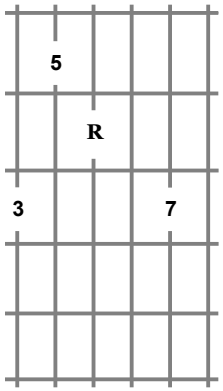
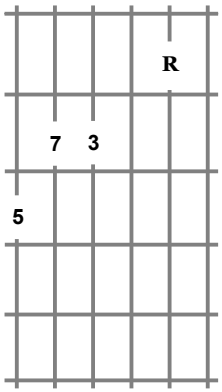
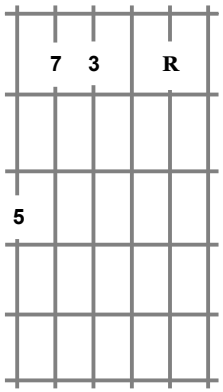
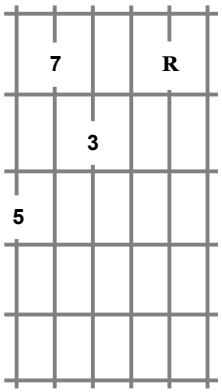
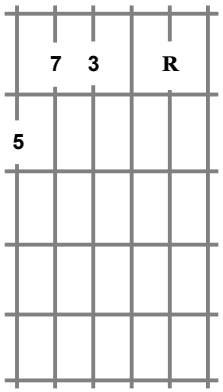
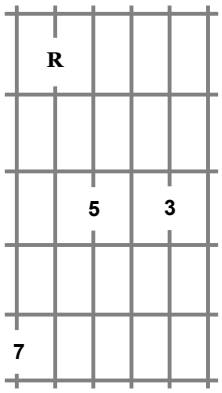
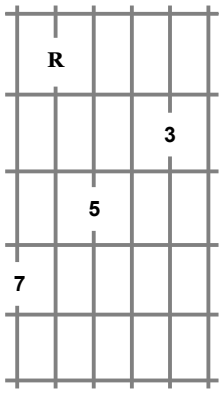
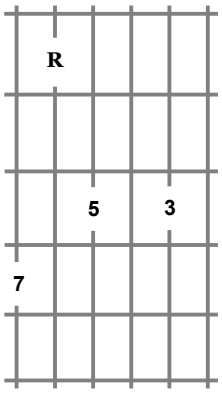
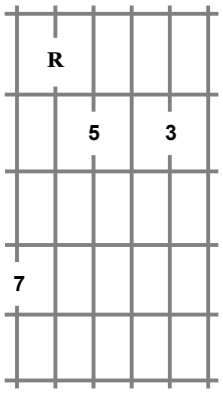
	Major 7th	Minor 7th	Dominant 7th	Half Diminished 7th
root position				
first inversion				
second inversion				
third inversion				

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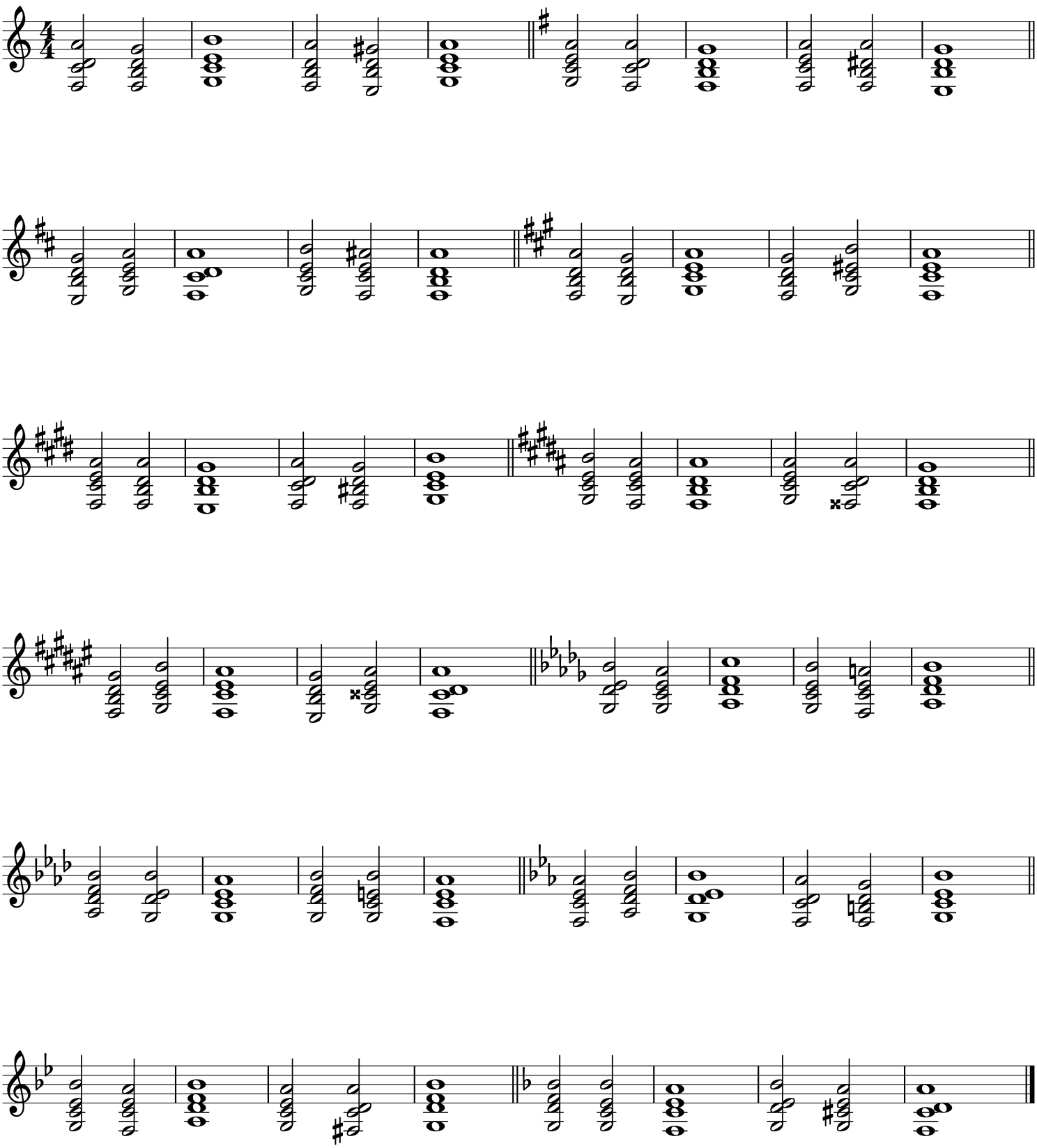
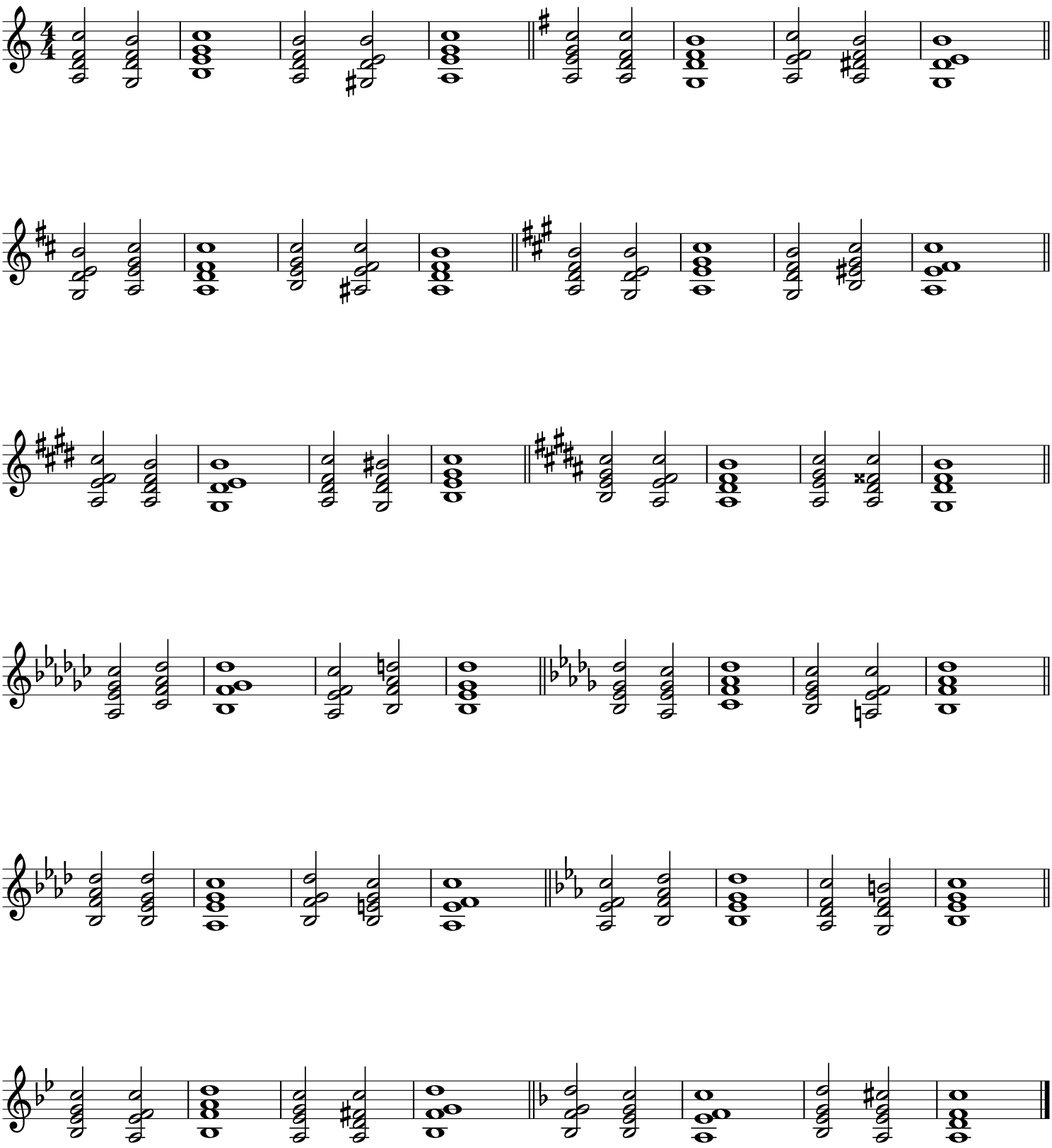
7th Chords

1.1 Lowest ●●●●



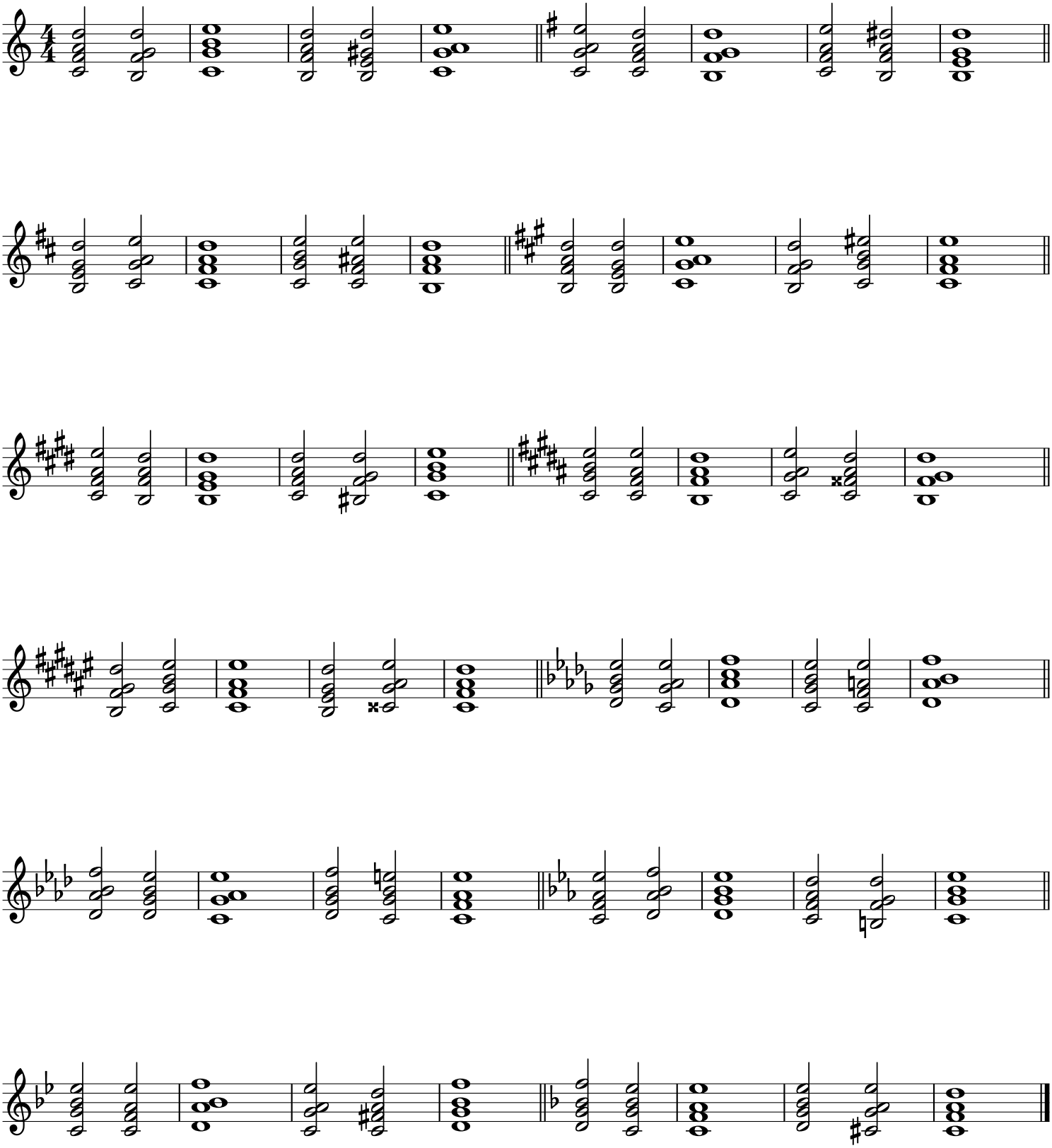
7th Chords

1.2 ●●●●



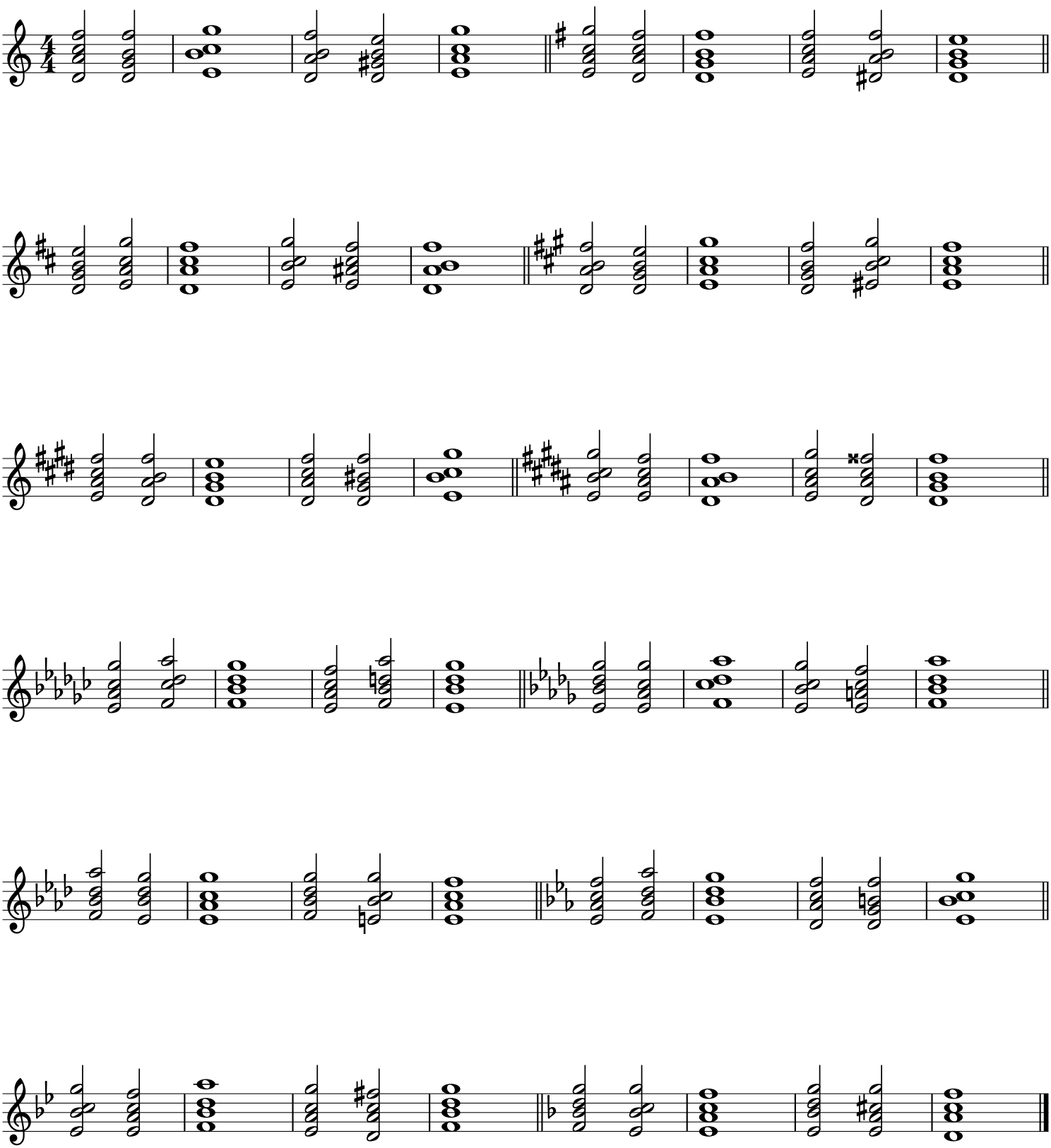
7th Chords

1.3 ●●●●



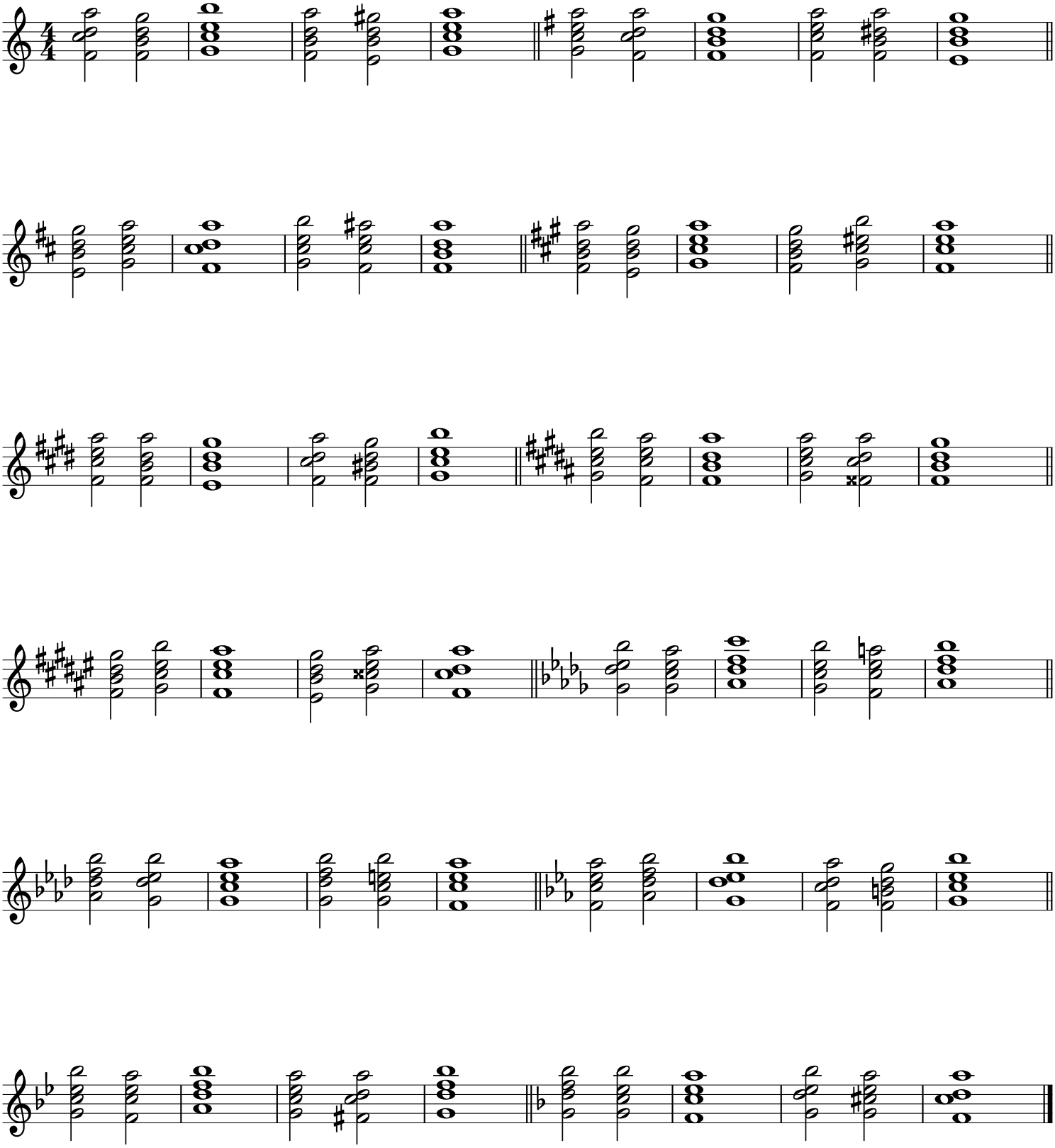
7th Chords

1.4 ●●●●



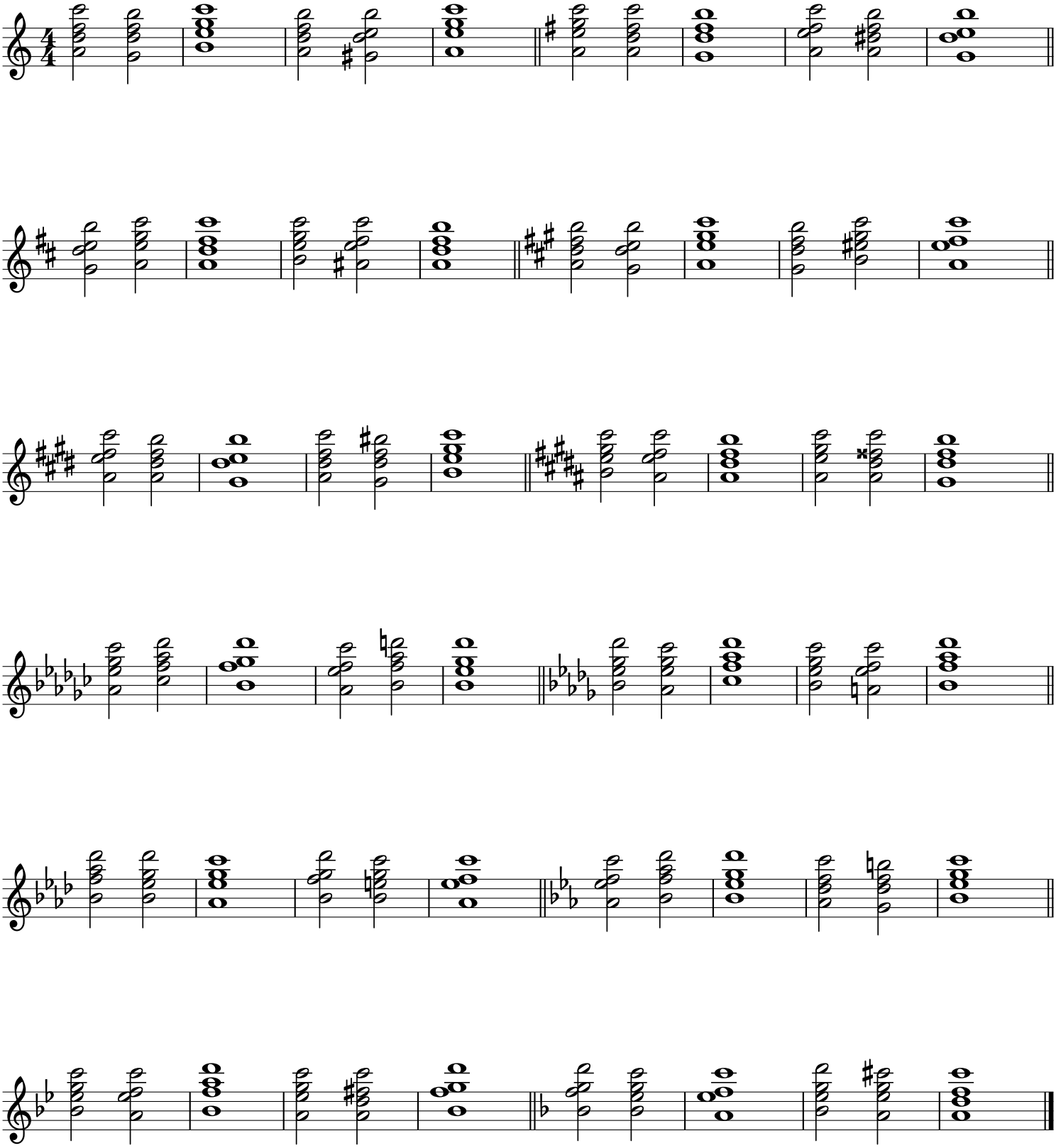
7th Chords

1.5 ●●●●



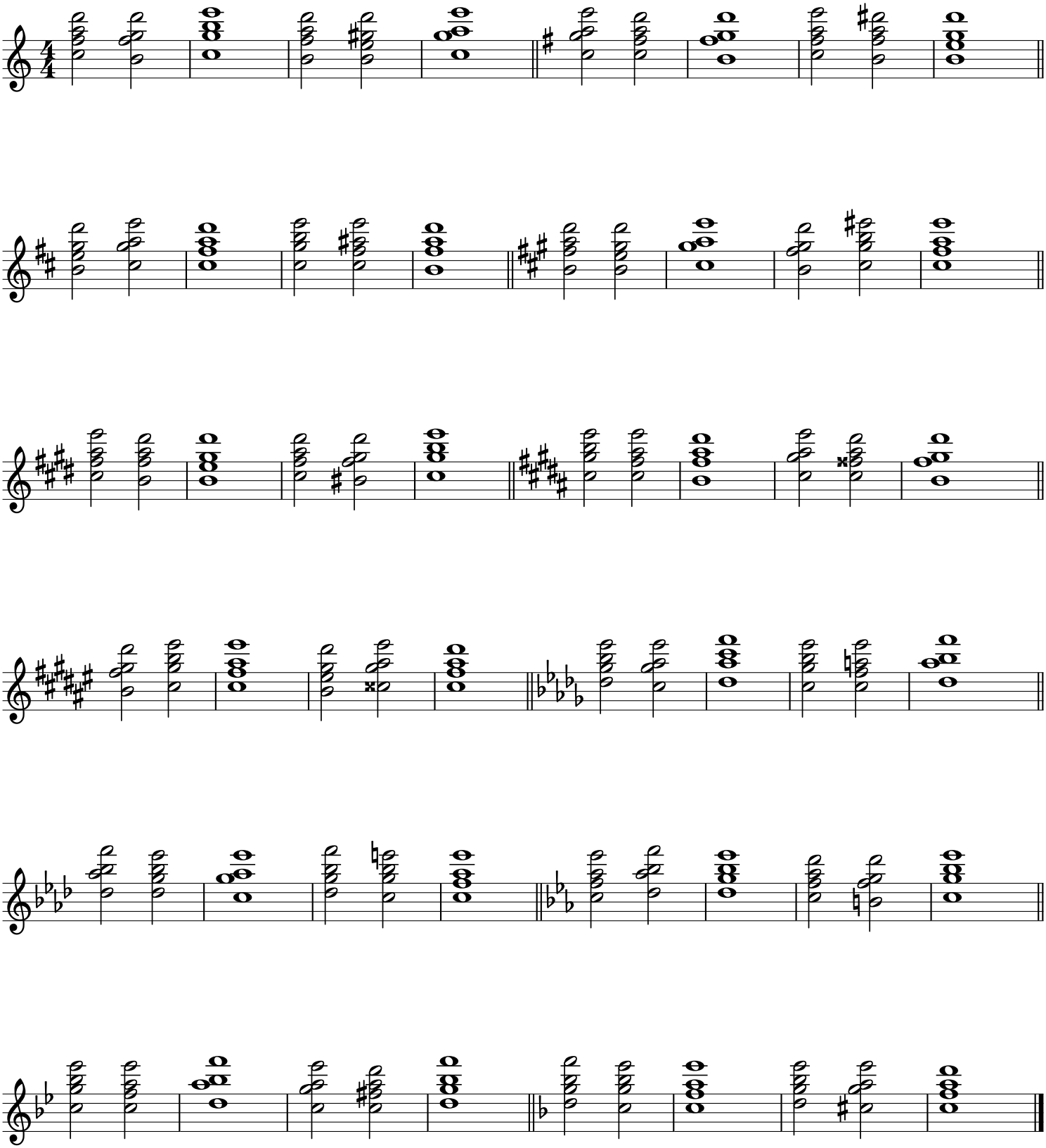
7th Chords

1.6 ●●●●



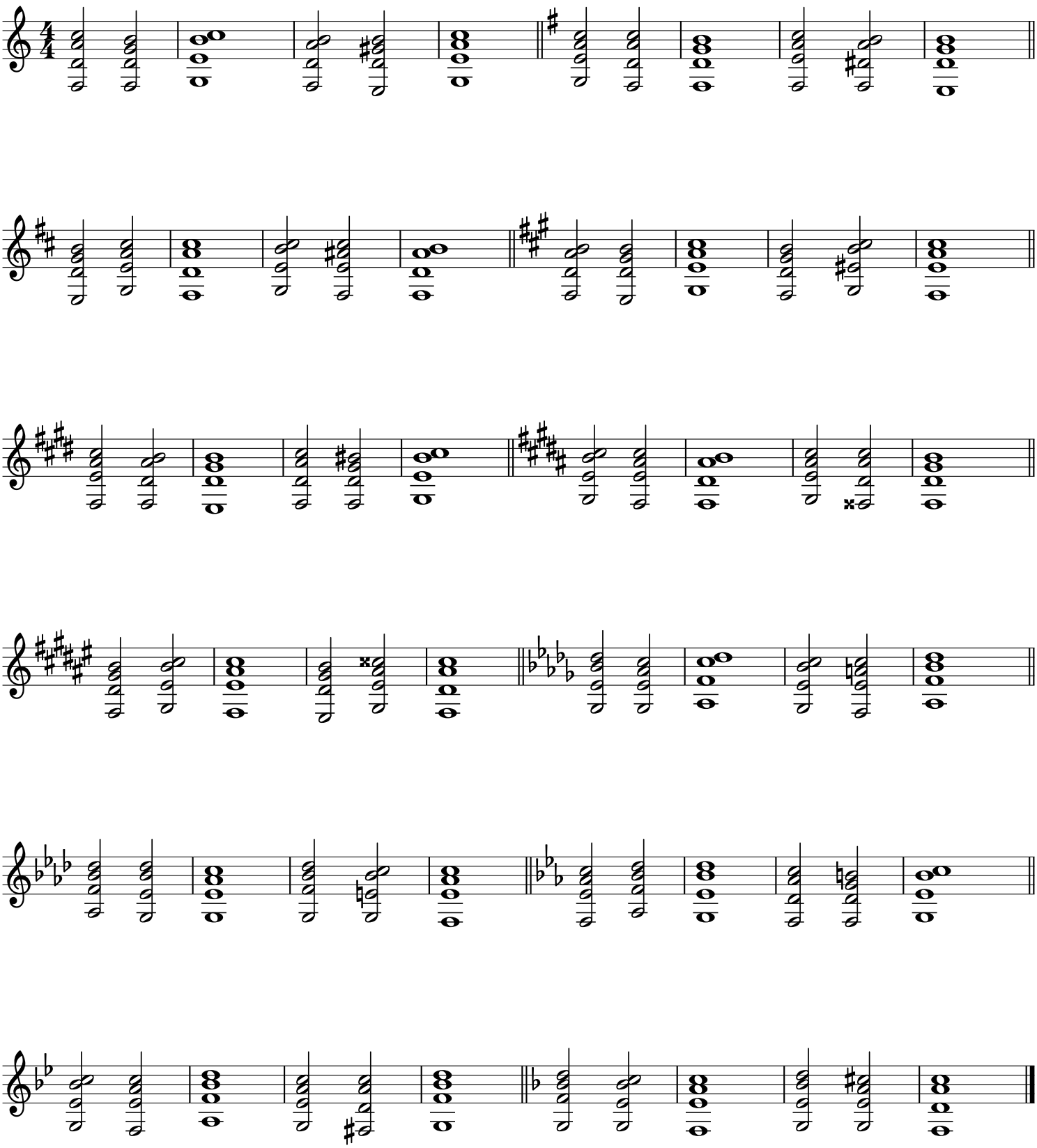
7th Chords

1.7 ●●●●



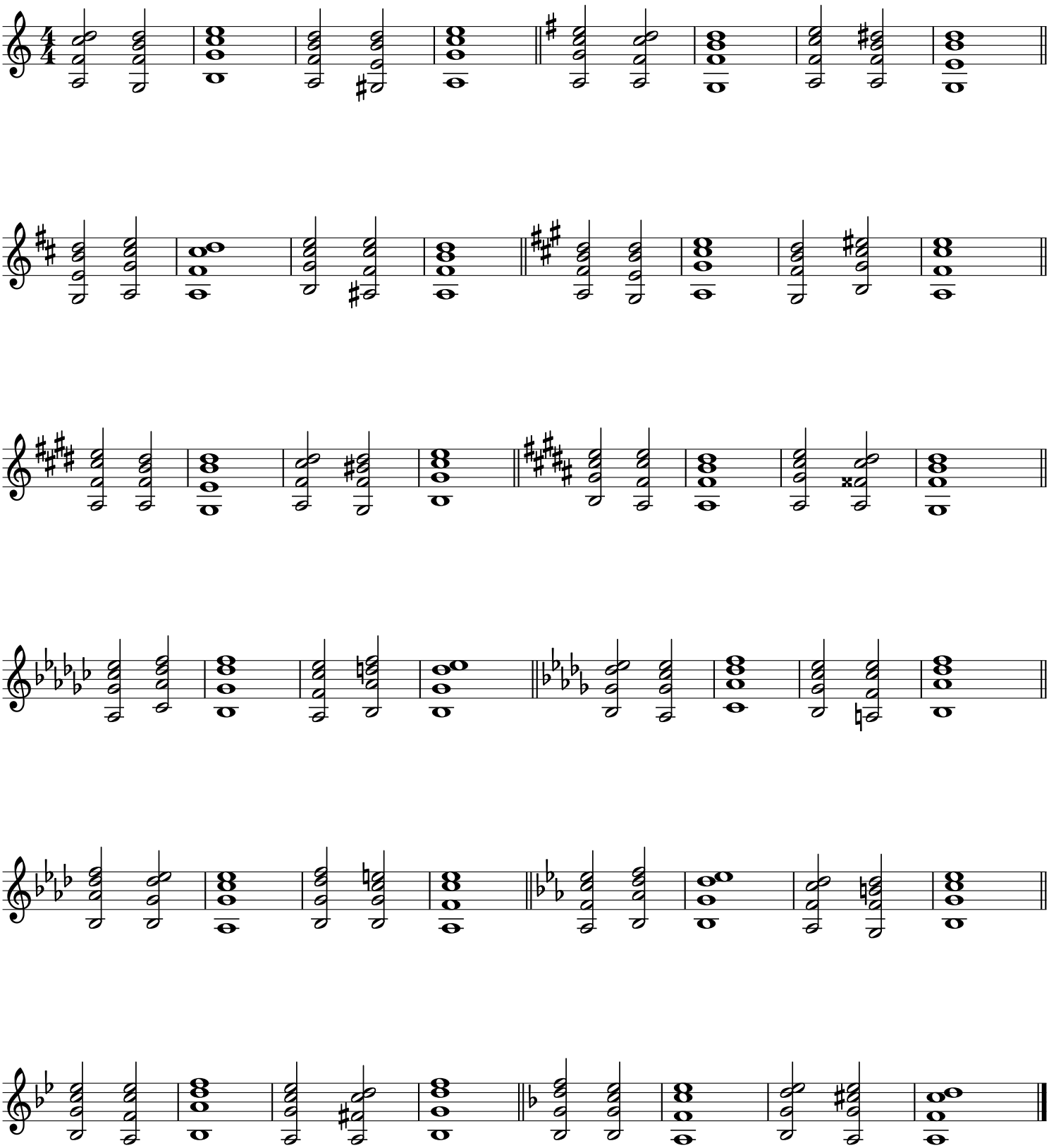
7th Chords

2.1 Lowest ●×●●●



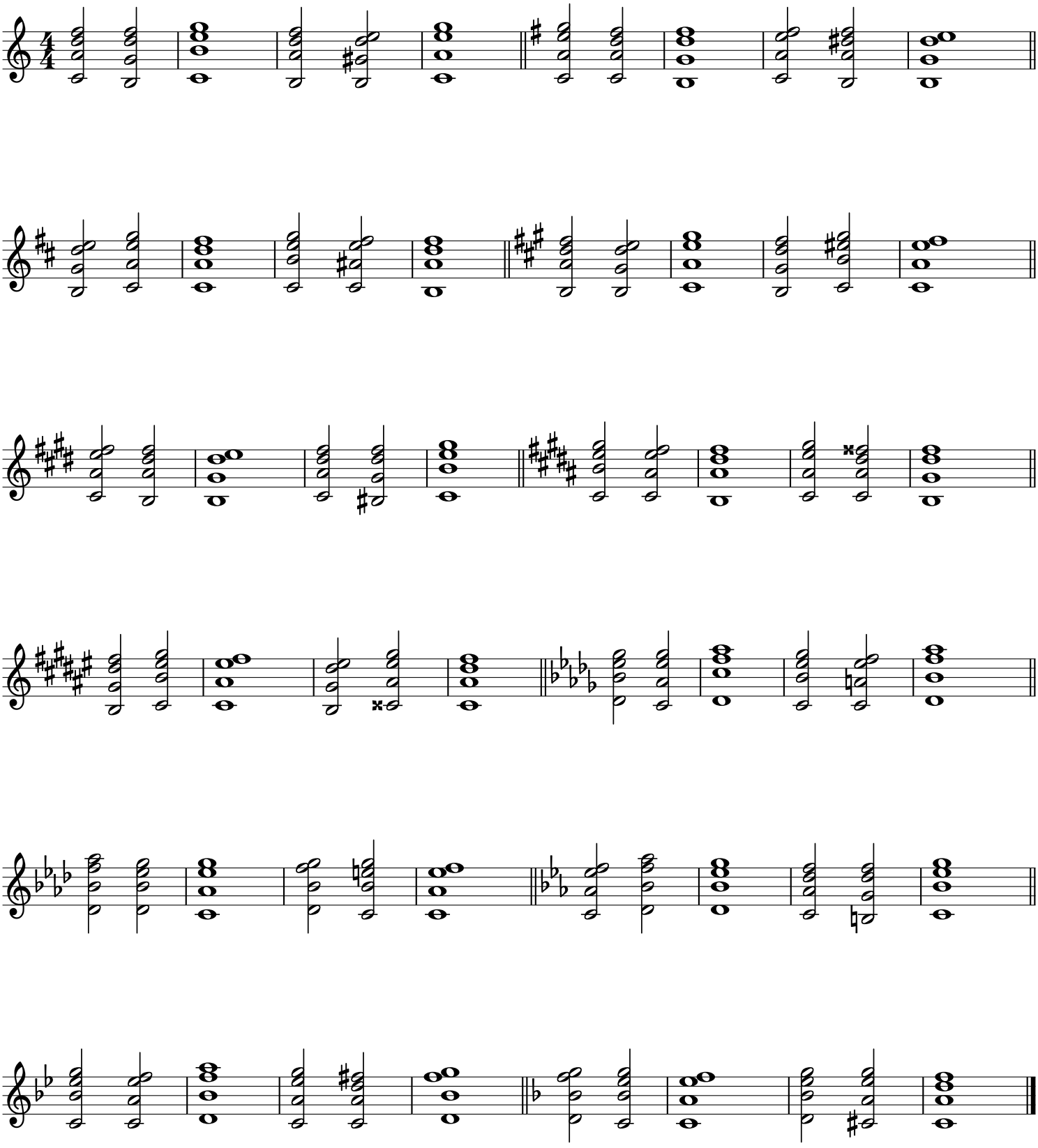
7th Chords

2.2 ●×●●●



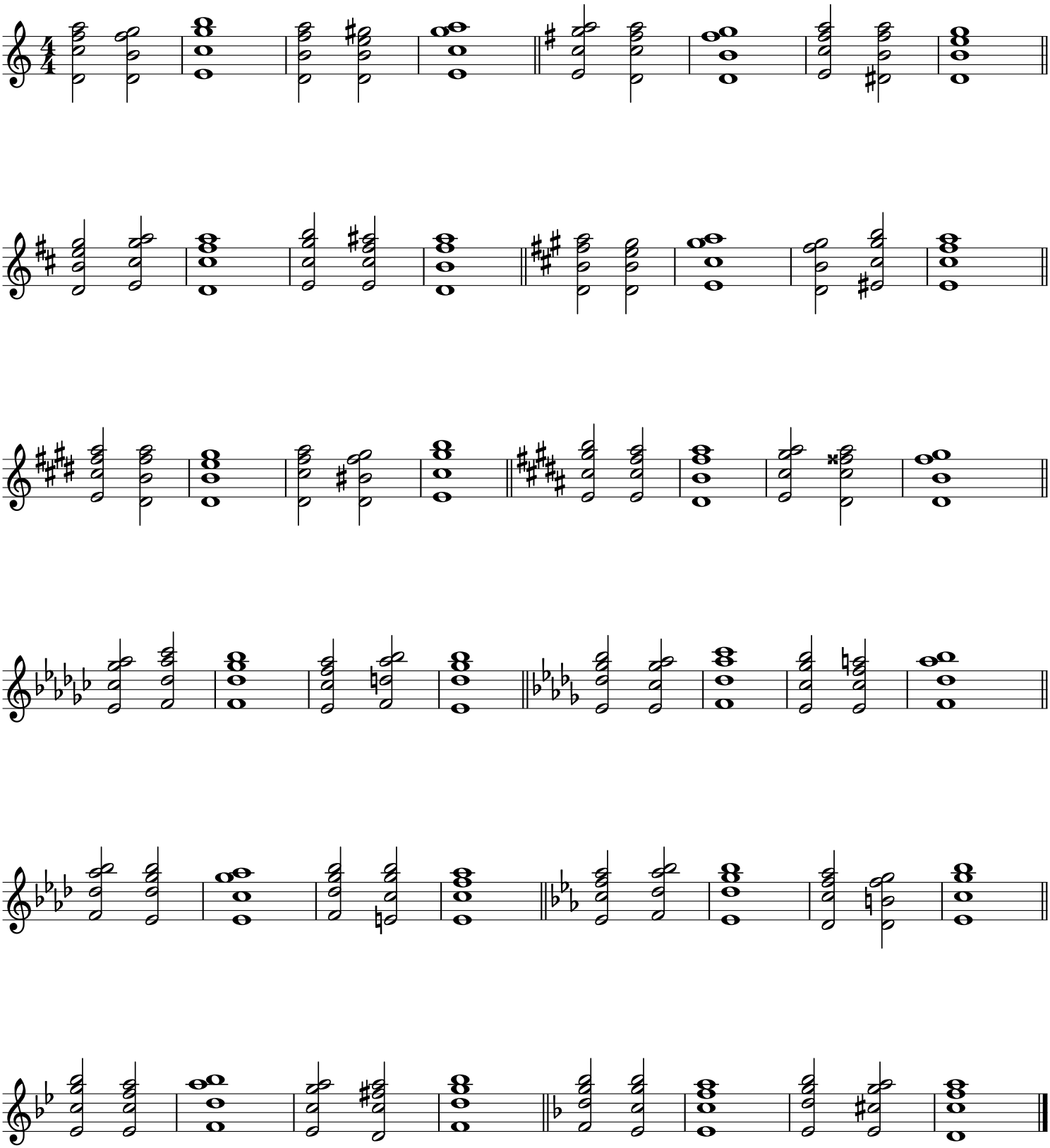
7th Chords

2.3 ●×●●●



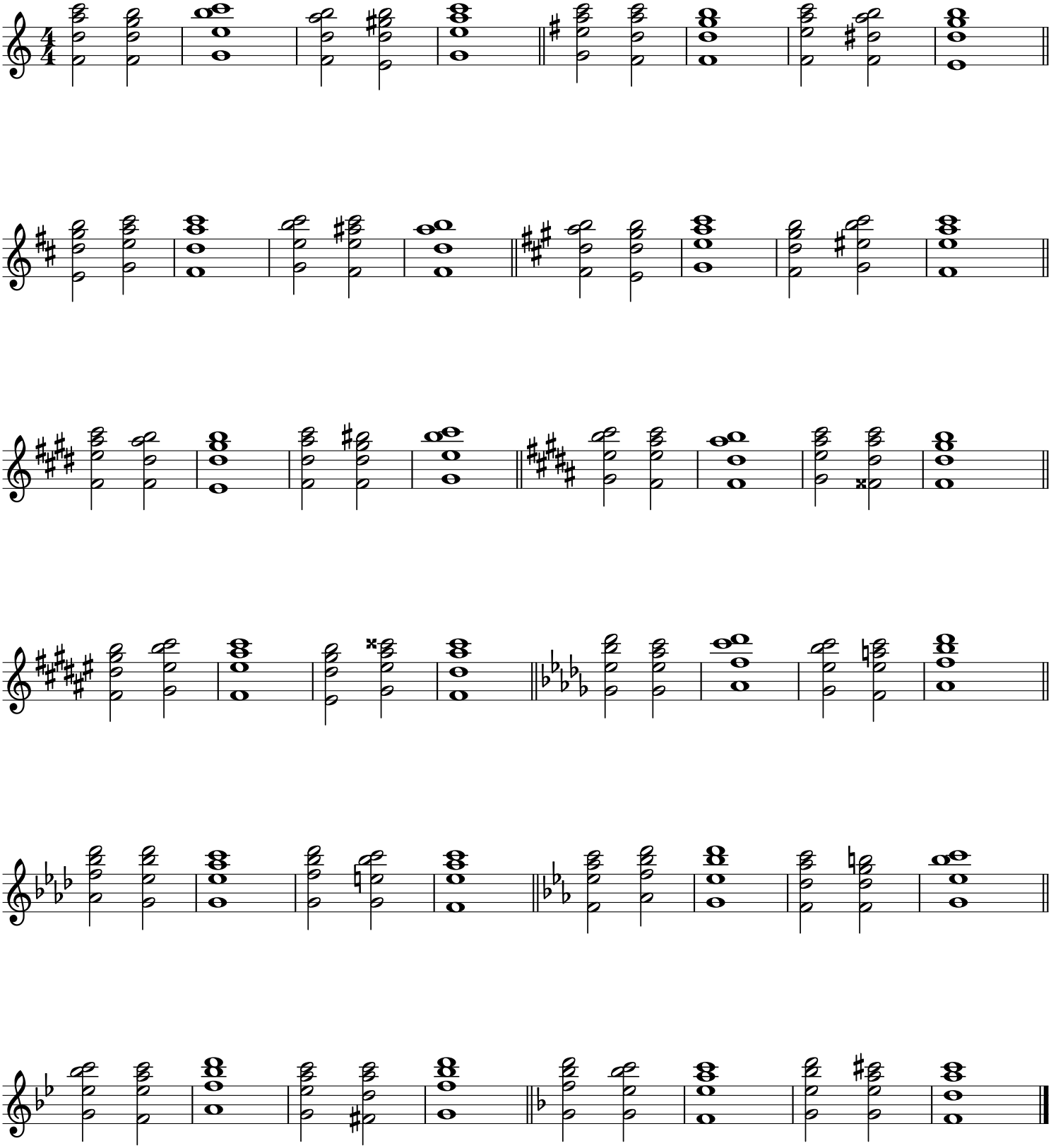
7th Chords

2.4 ●×●●●



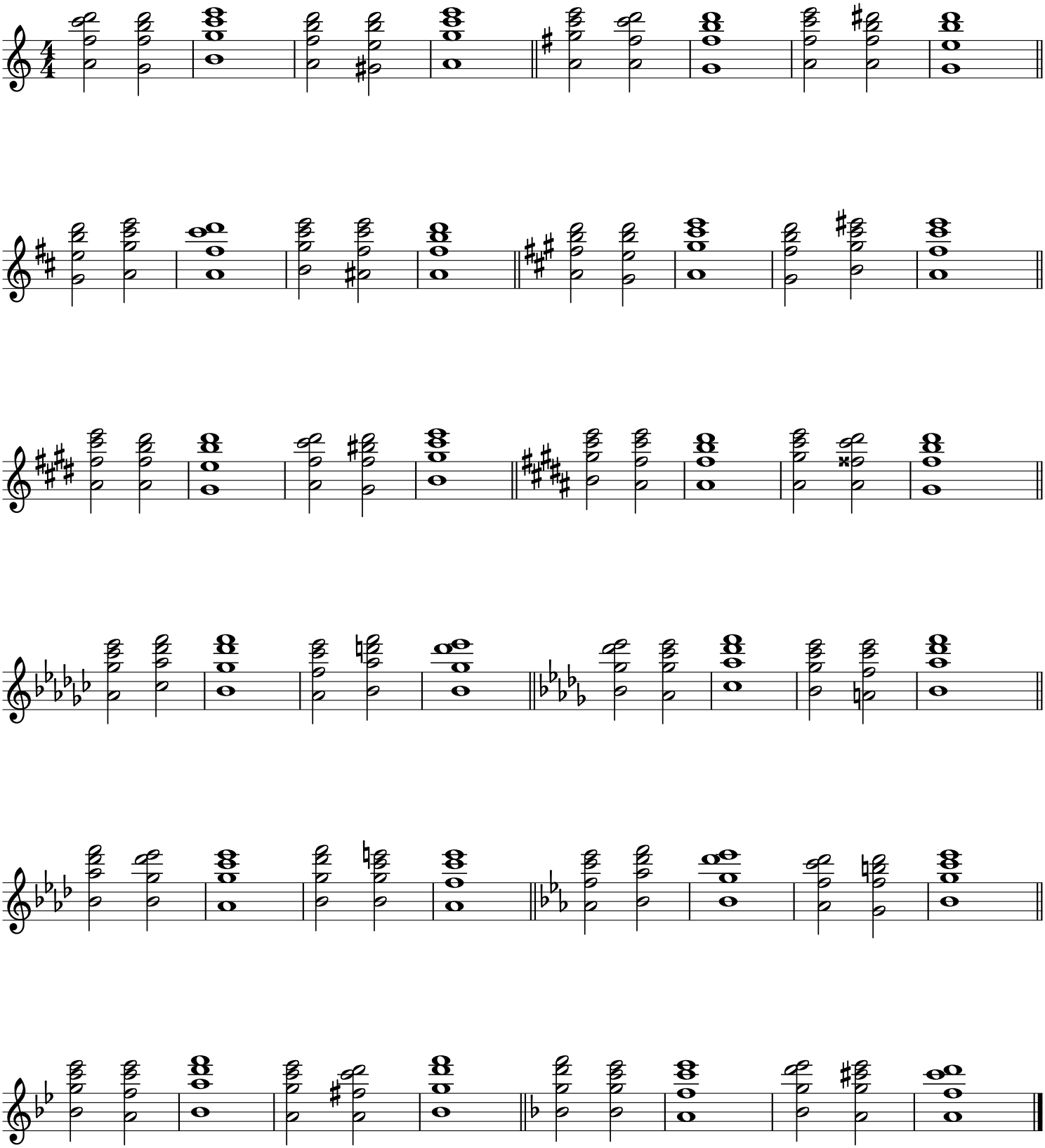
7th Chords

2.5 ●×●●●



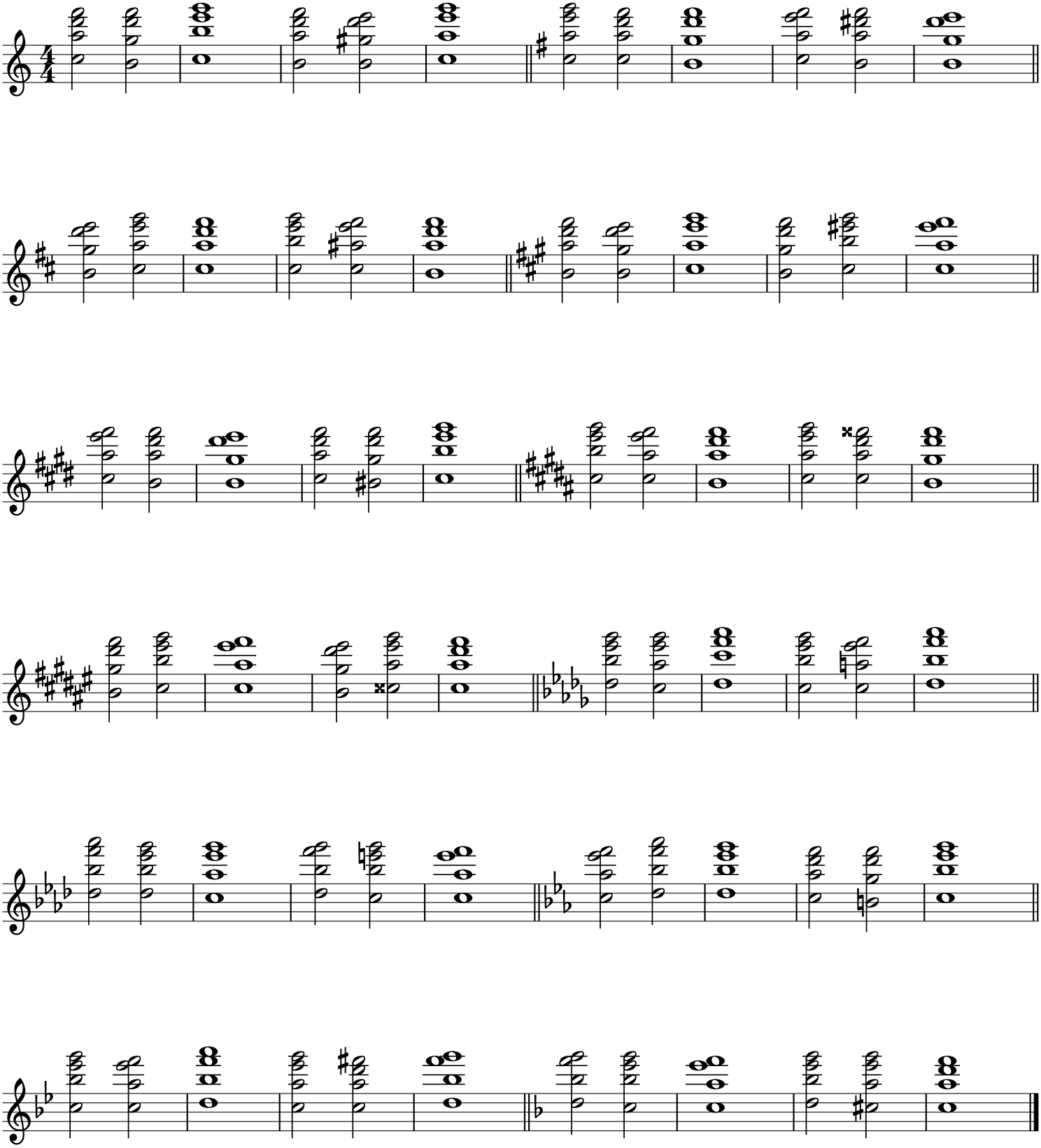
7th Chords

2.6 ●×●●●



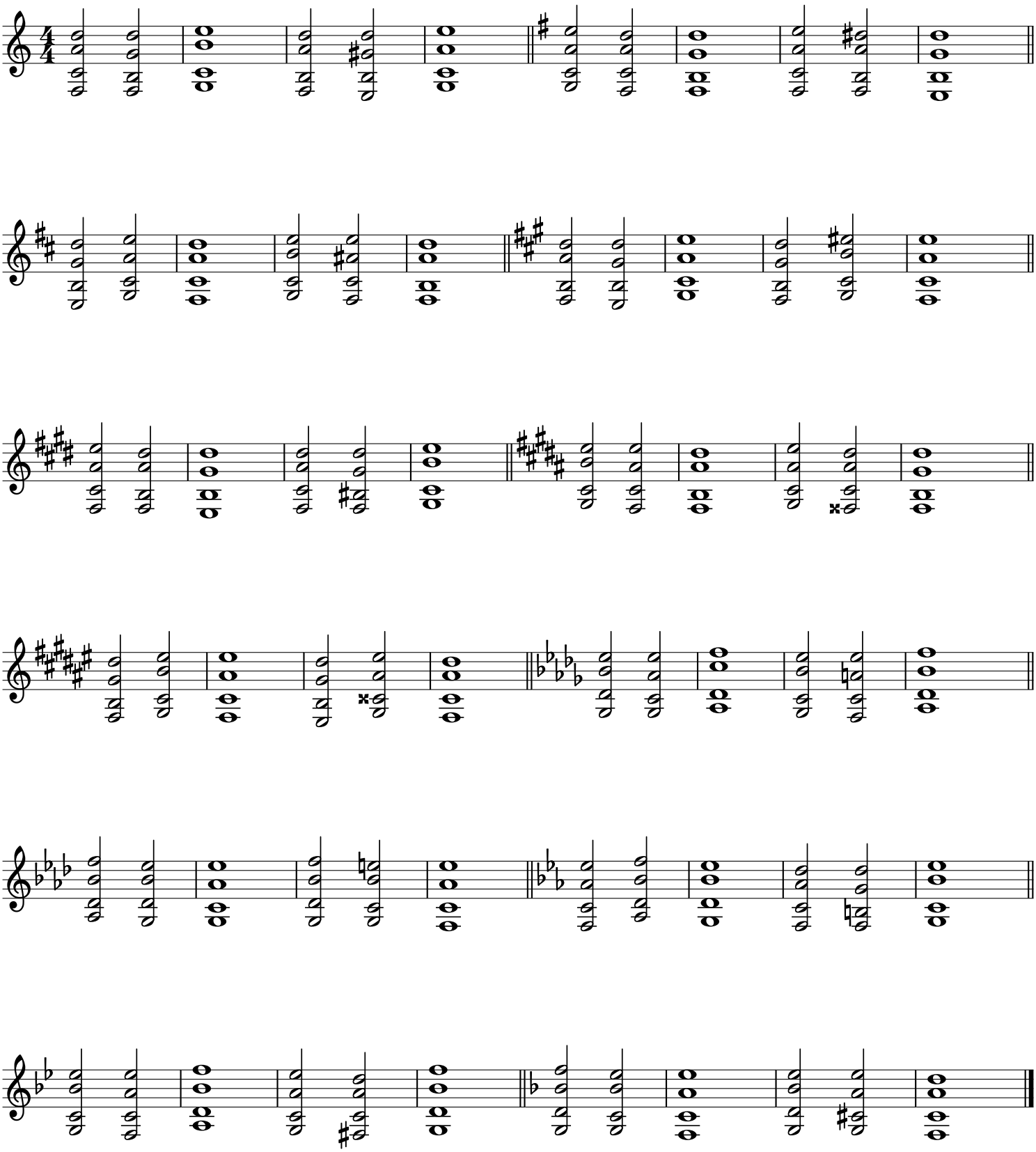
7th Chords

2.7 ●×●●●



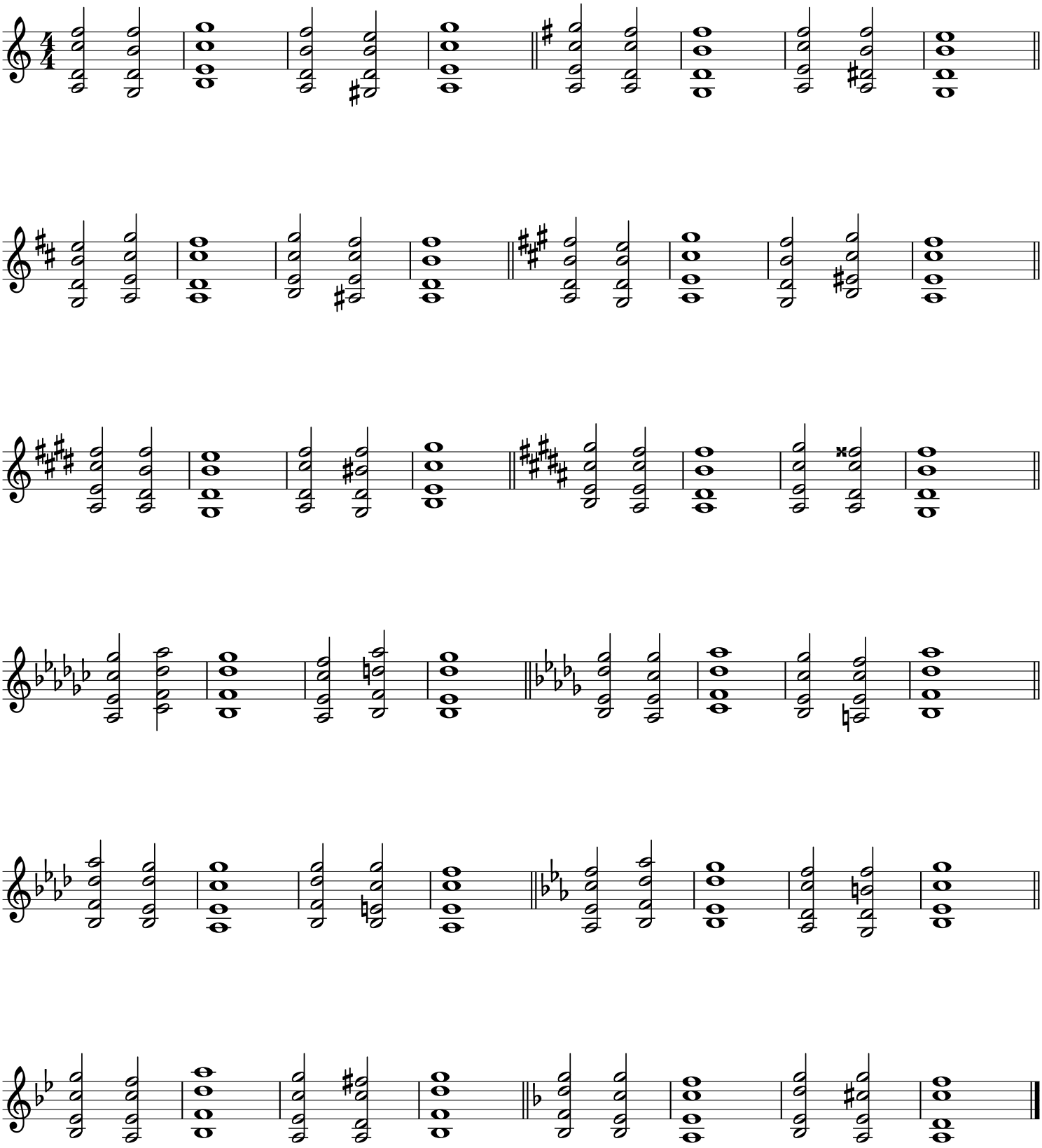
7th Chords

3.1 Lowest ●●×●●



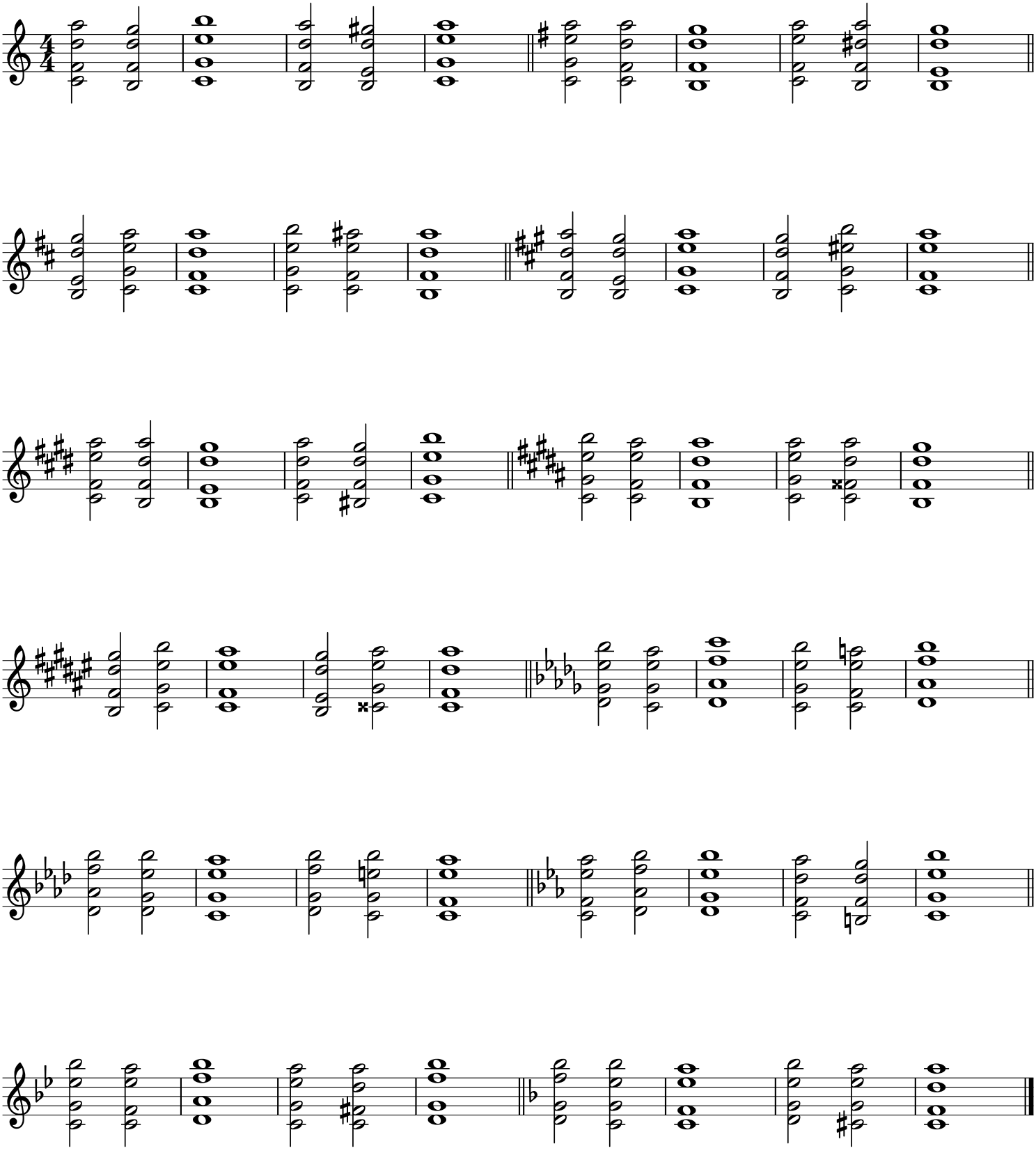
7th Chords

3.2 ●●×●●



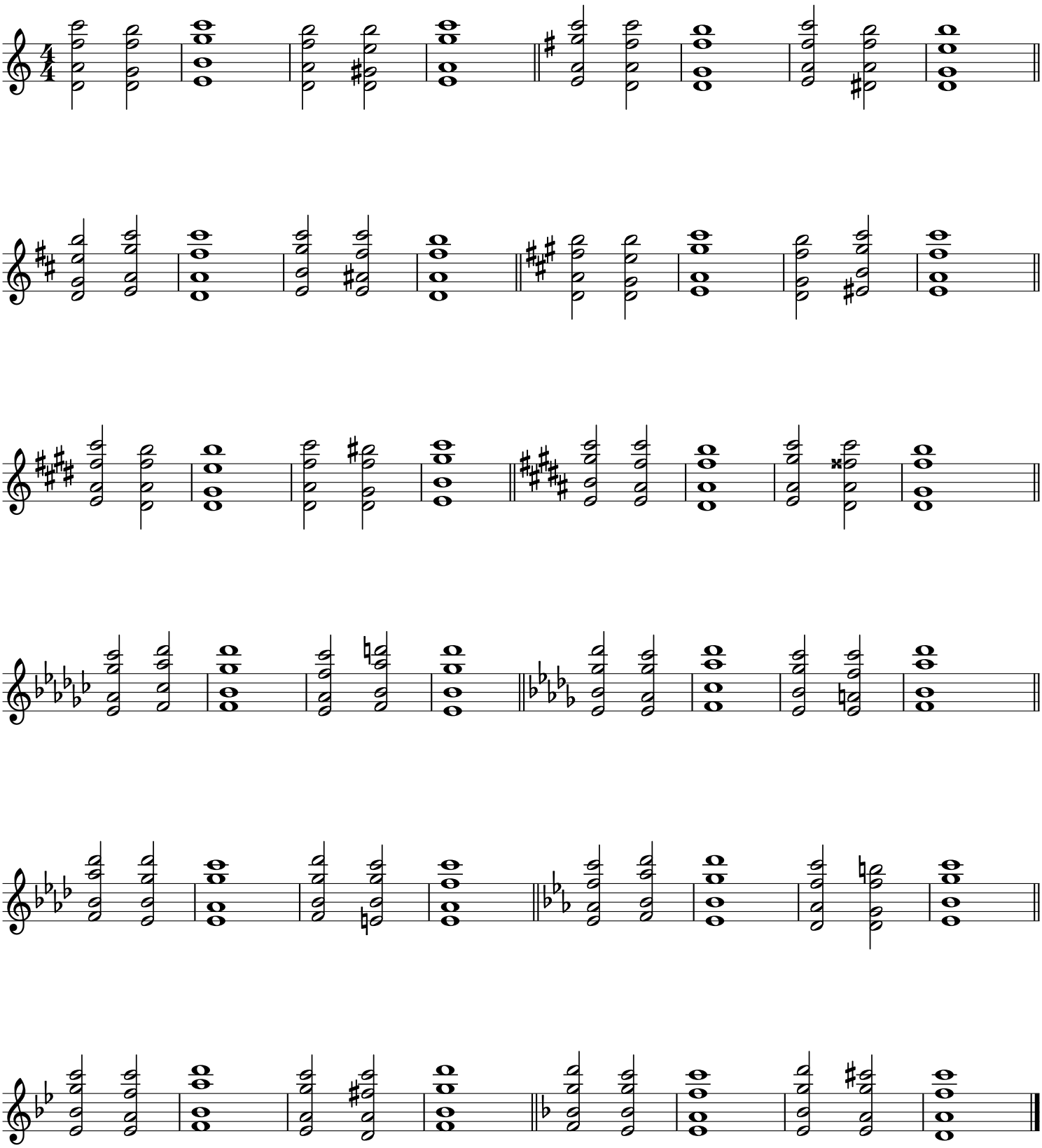
7th Chords

3.3 ●●×●●



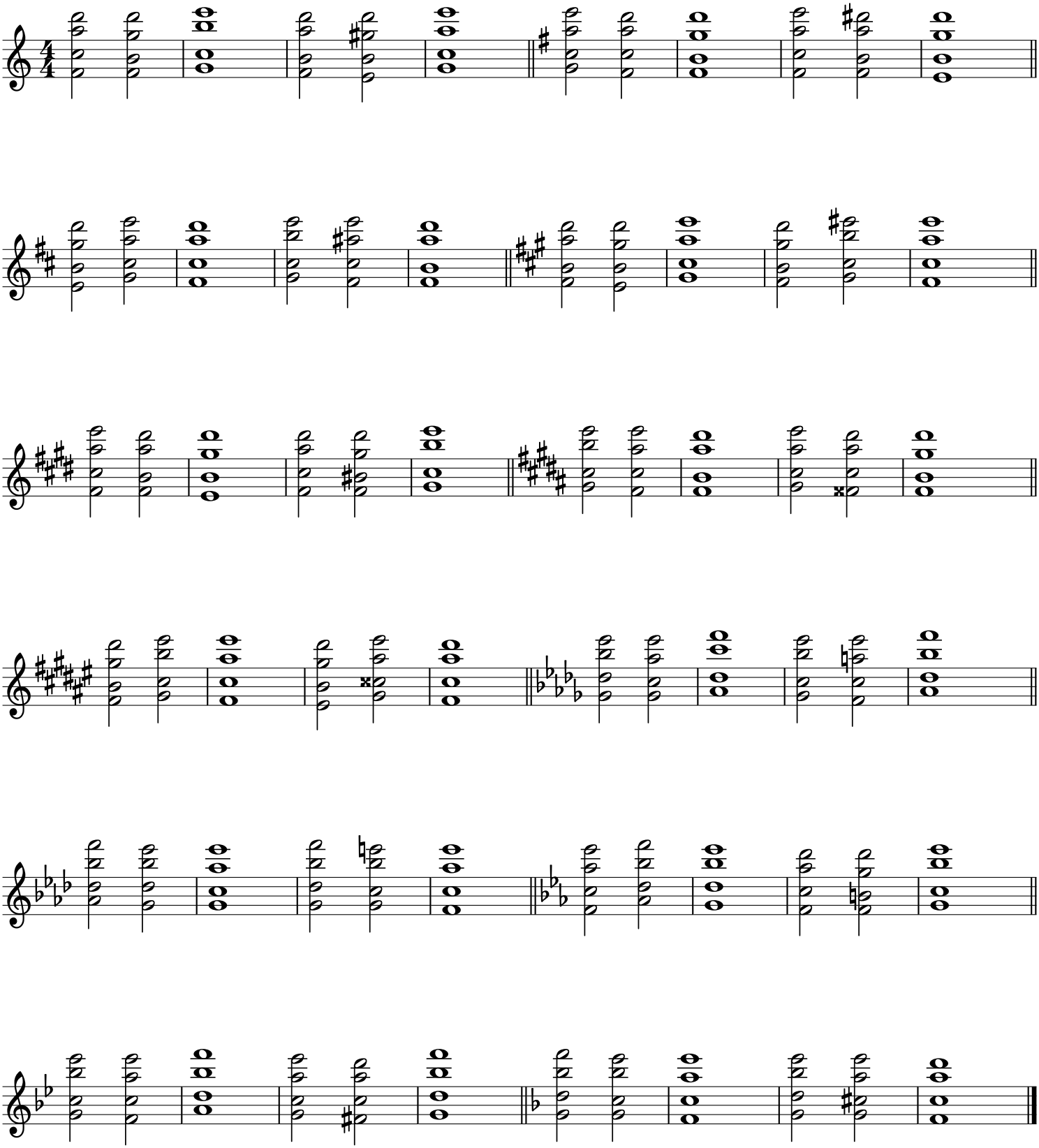
7th Chords

3.4 ●●×●●



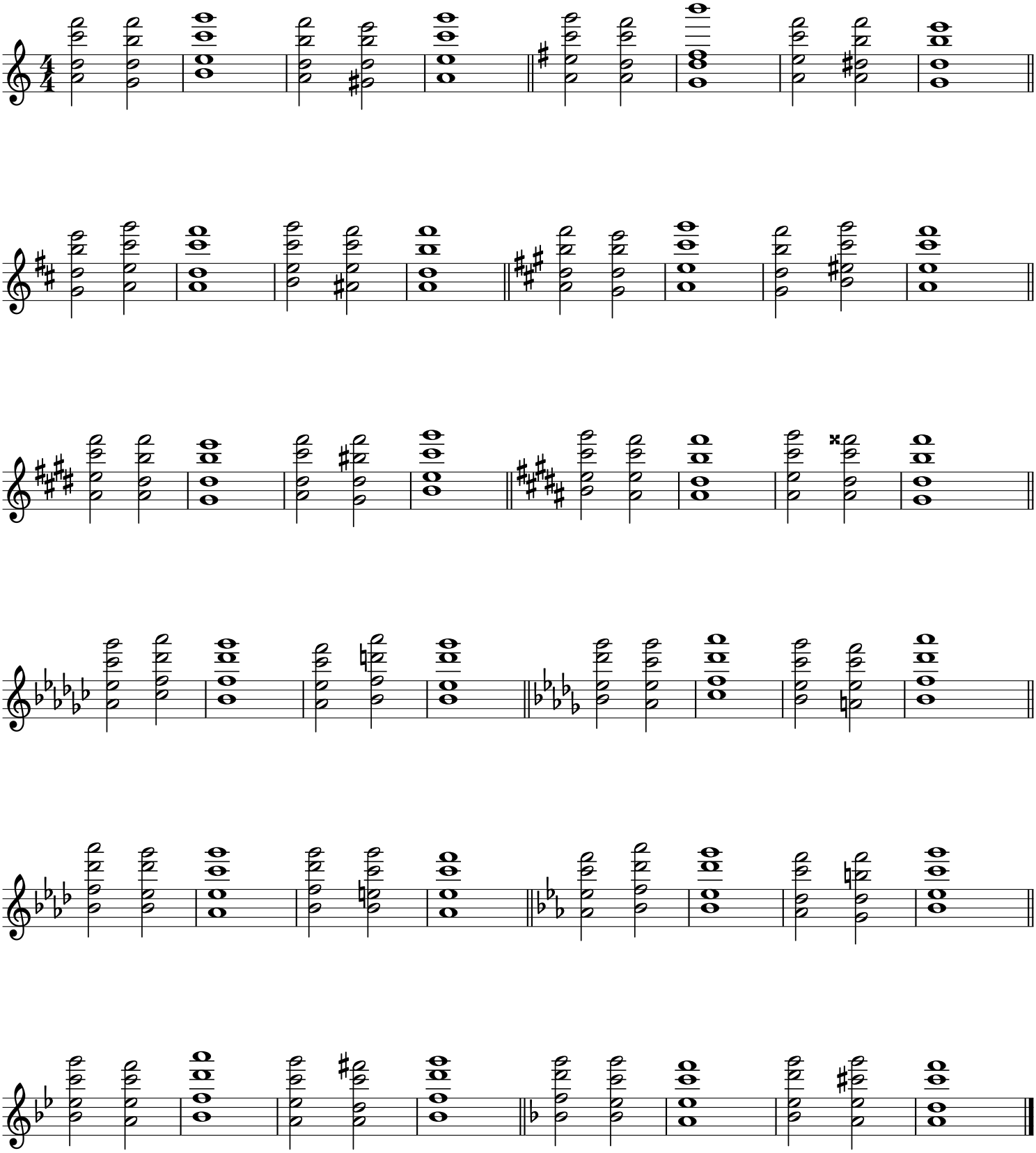
7th Chords

3.5 ●●×●●



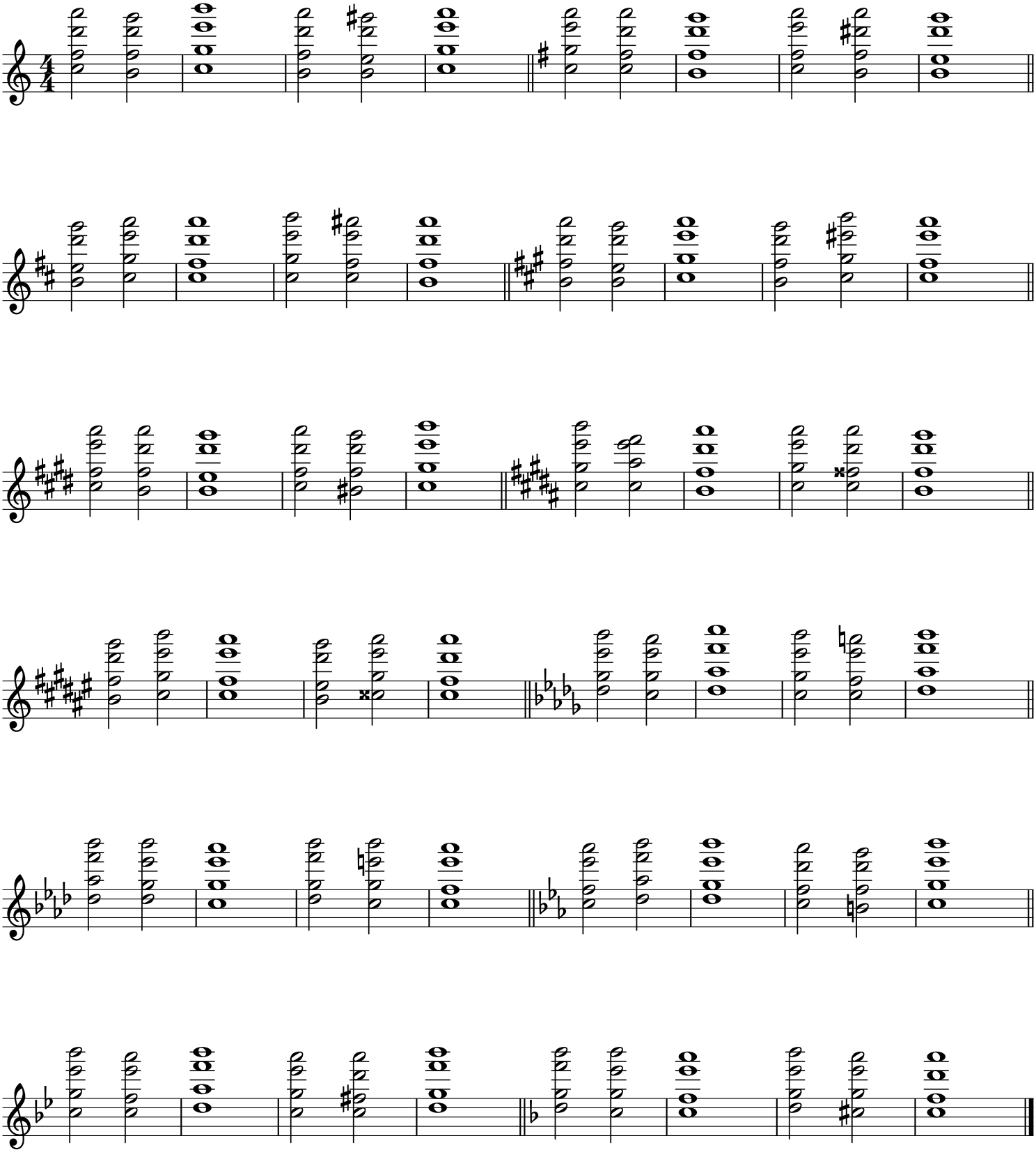
7th Chords

3.6 ●●×●●



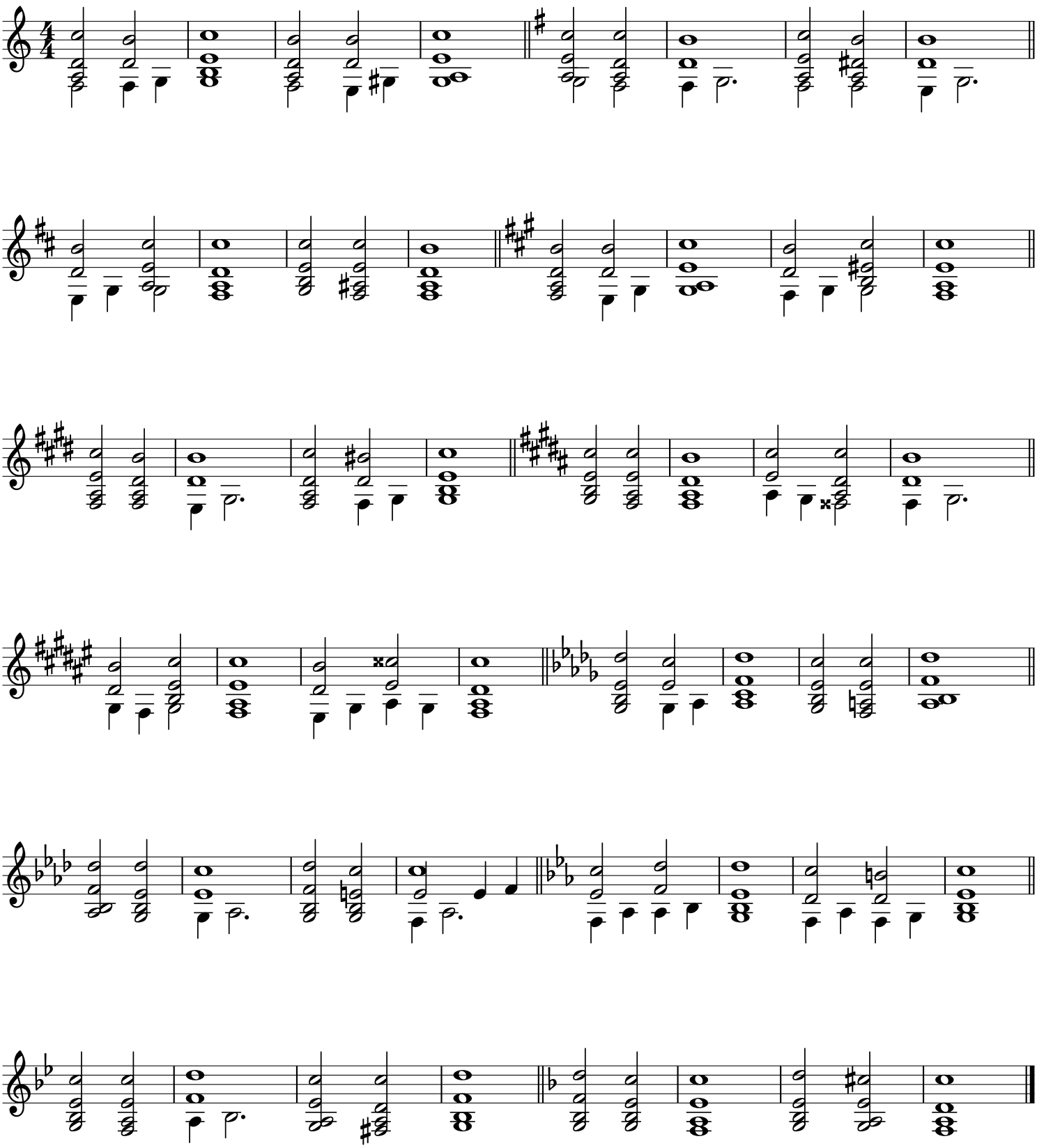
7th Chords

3.7 ●●×●●



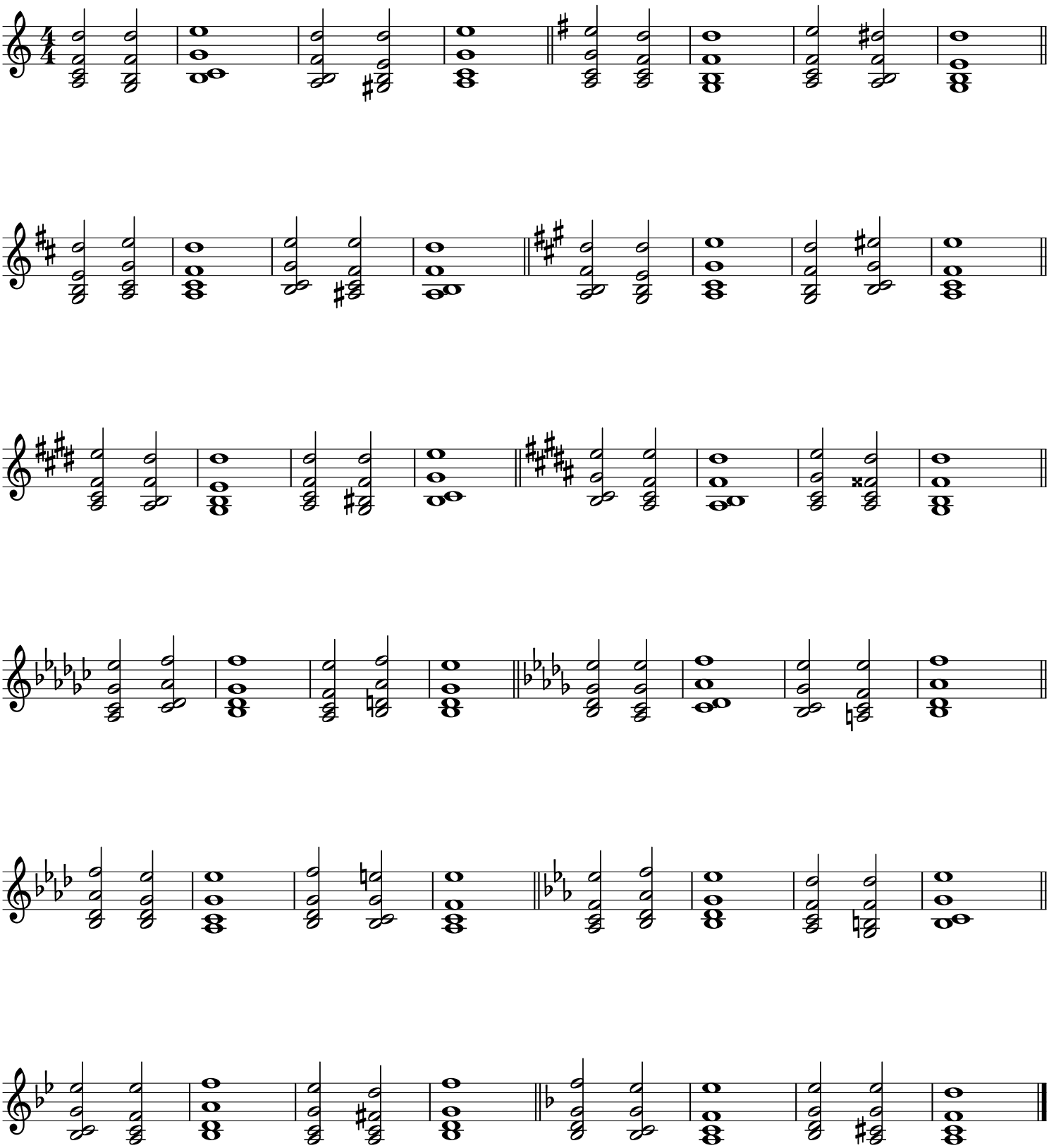
7th Chords

4.1 Lowest ●●●×●



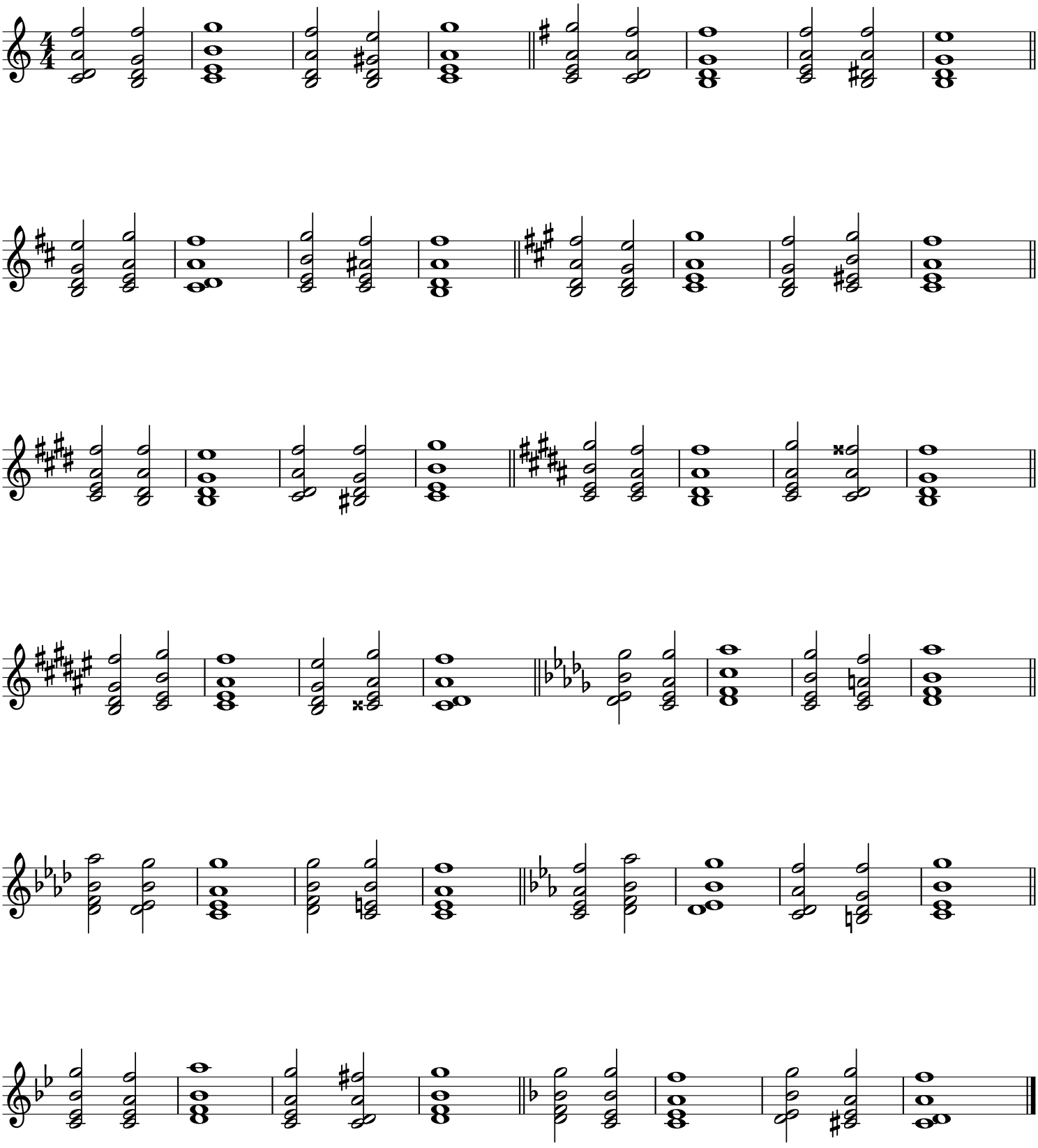
7th Chords

4.2 ●●●×●



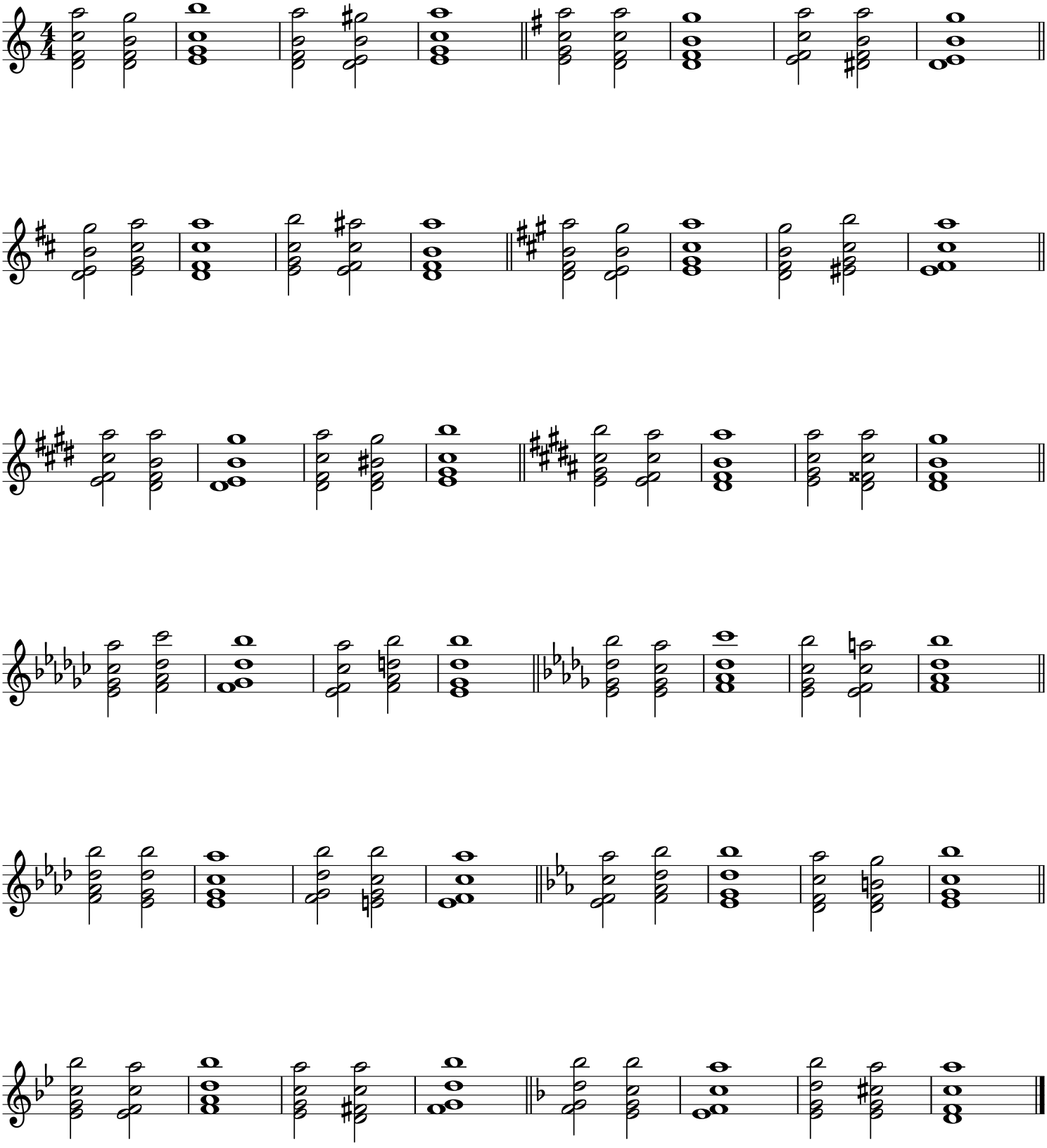
7th Chords

4.3 ●●●×●



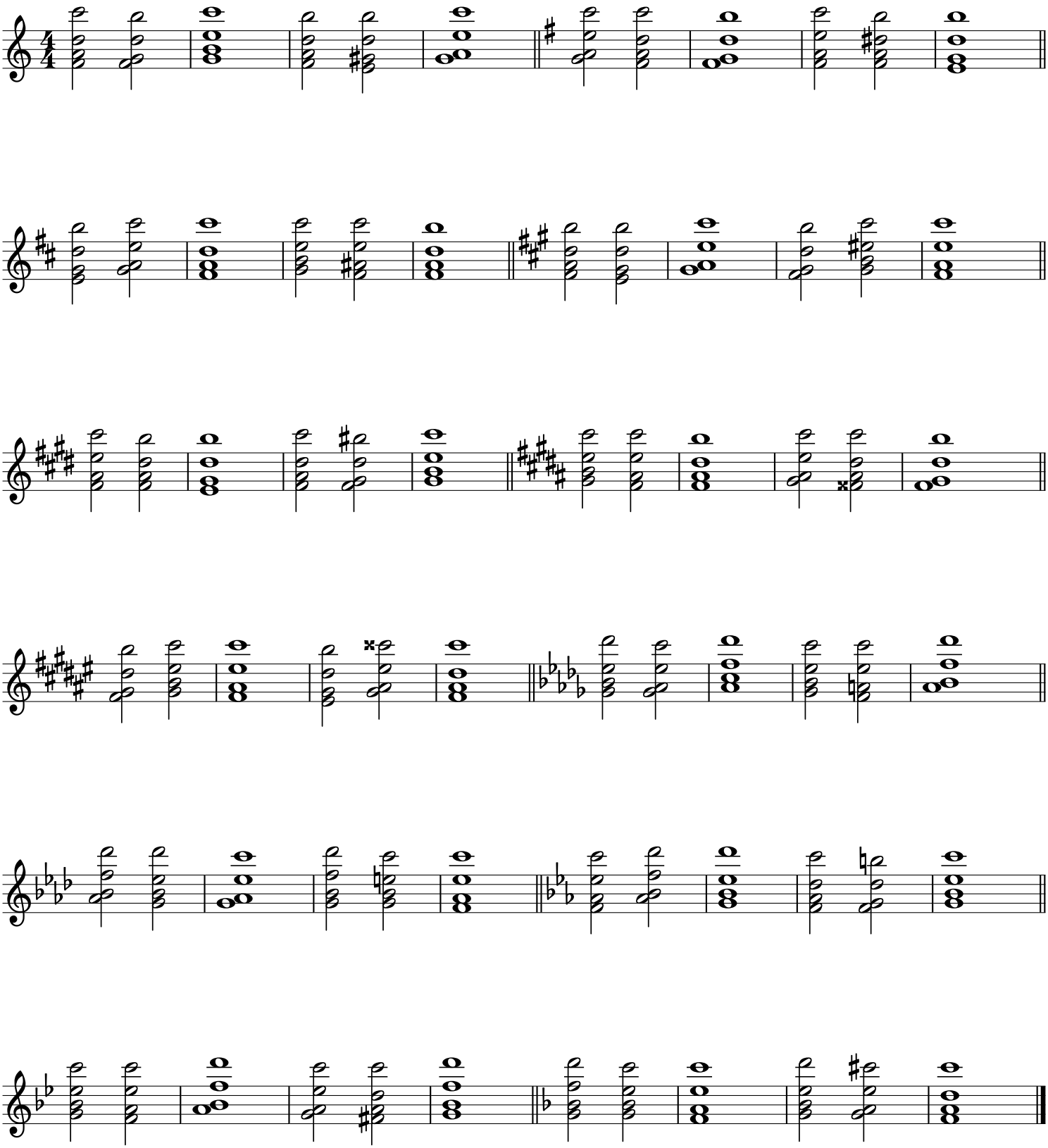
7th Chords

4.4 ●●●×●



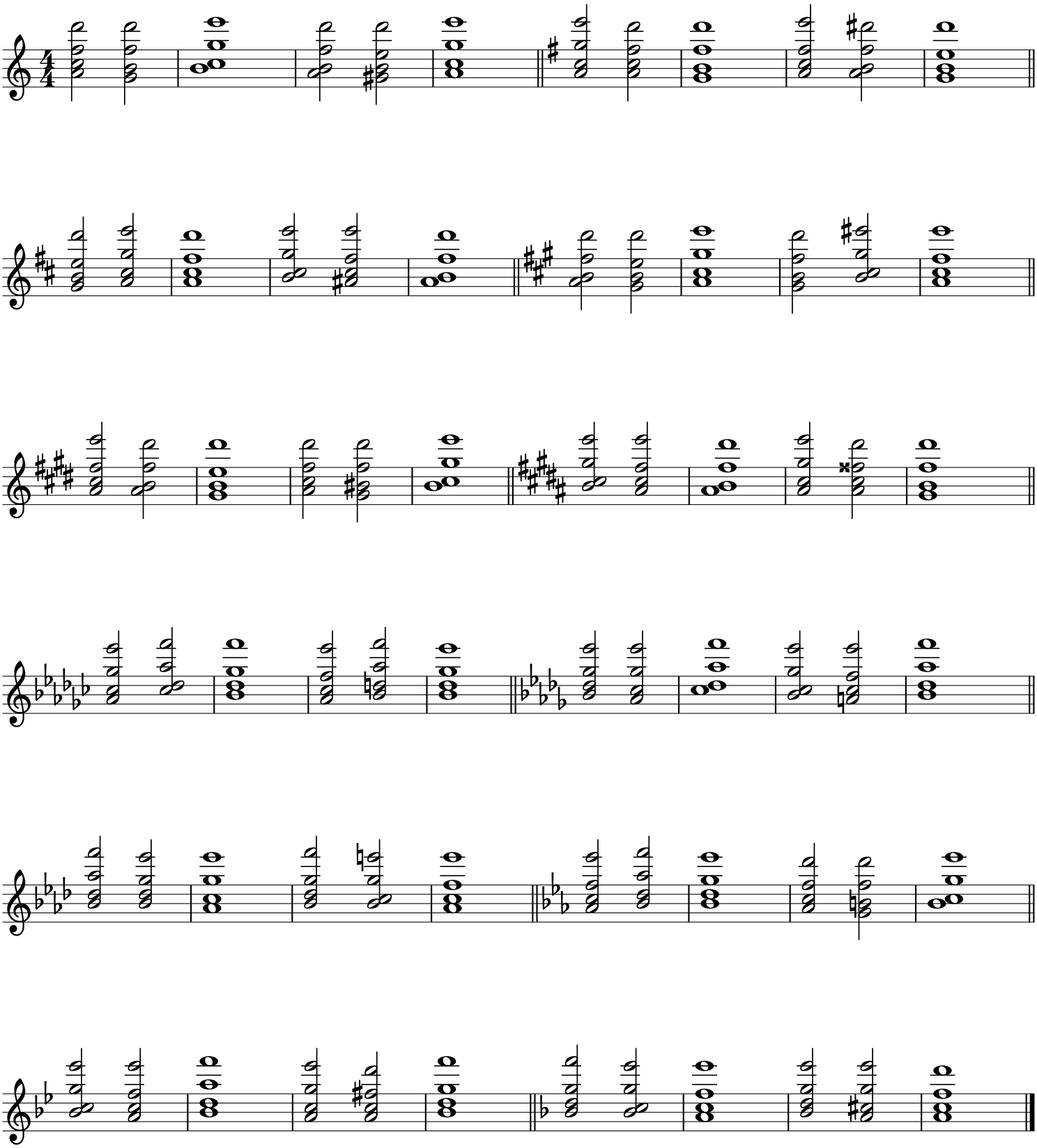
7th Chords

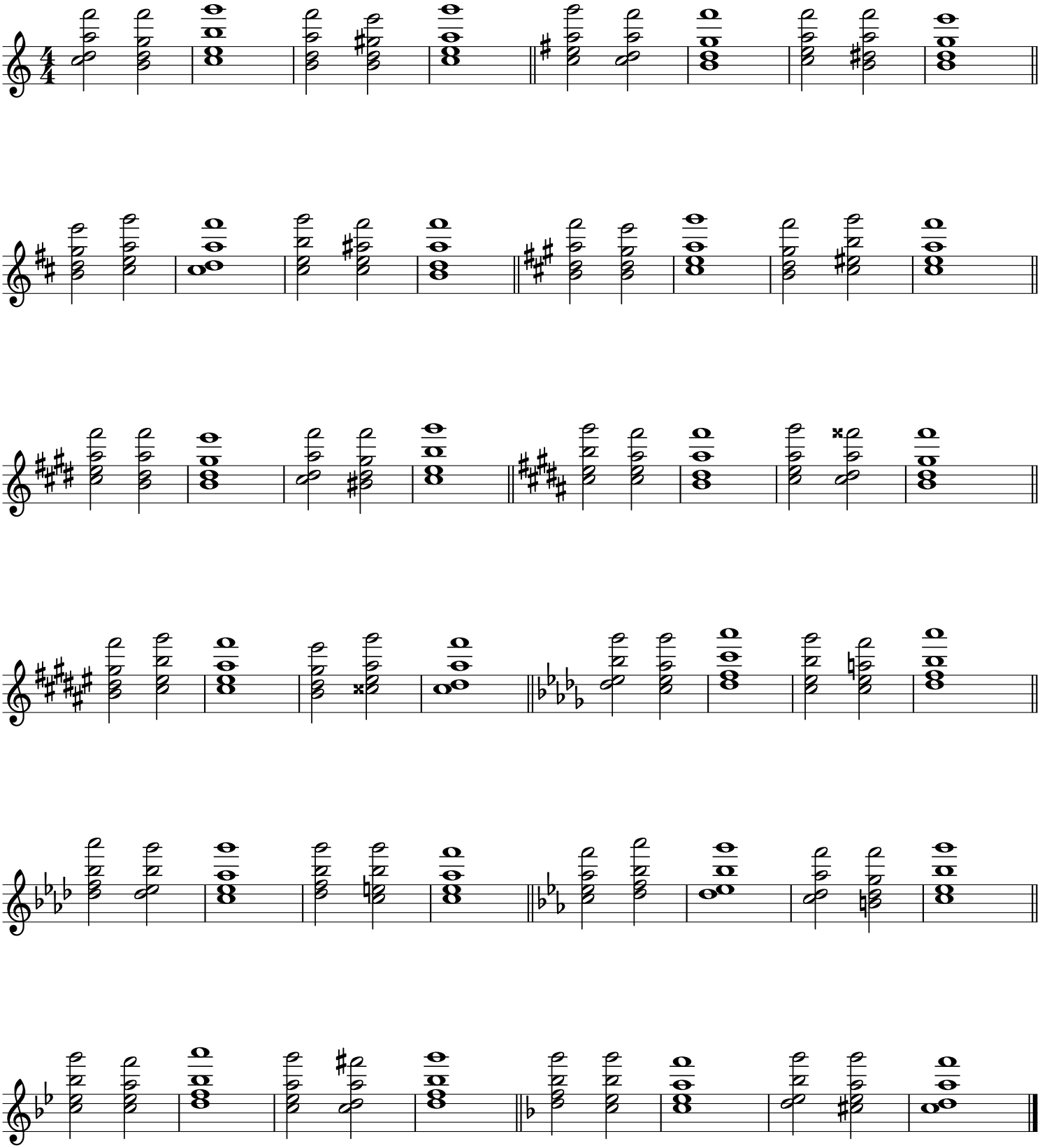
4.5 ●●●×●



7th Chords

4.6 ●●●×●



7th Chords

4.7 ●●●×●